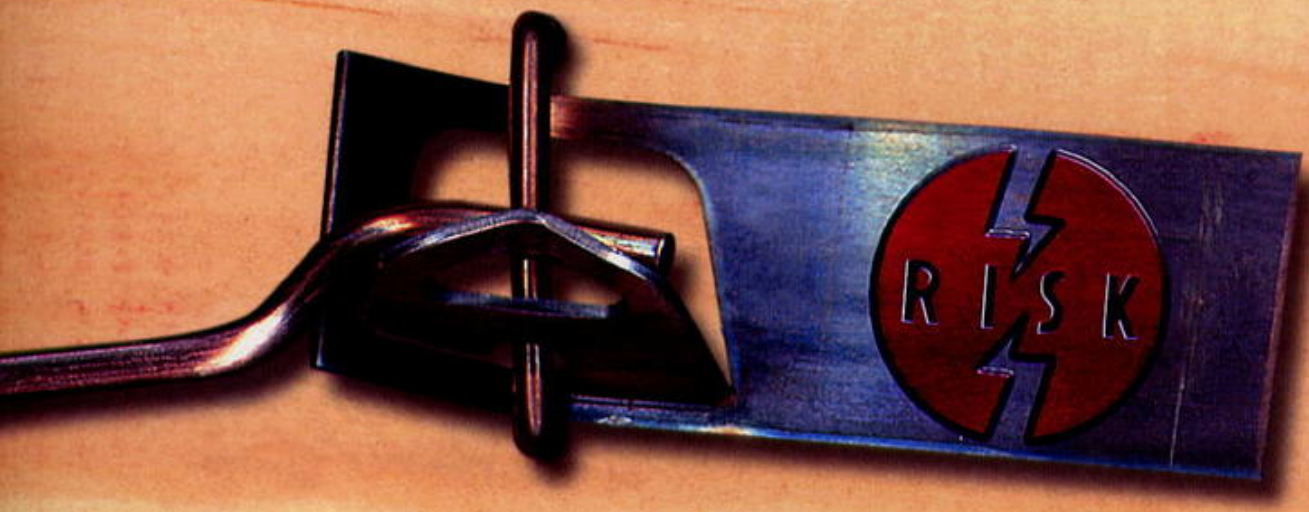
RECORDED VERSIONS GUITAR®

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

# MEGADETH




HAL•LEONARD®

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

# MEGADETH

4 INSOMNIA

10 PRINCE OF DARKNESS

19 ENTER THE ARENA

20 CRUSH 'EM

28 BREADLINE

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43 I'LL BE THERE

52 WANDERLUST

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70 SEVEN

83 TIME:THE BEGINNING

89 TIME: THE END

95 *GUITAR NOTATION LEGEND*



MUSIC TRANSCRIPTIONS BY COLIN HIGGINS, MATT SCHARFGLASS, AND PETE BILLMANN

PHOTOGRAPHY BY MYRIAM SANTOS-KAYDA
COURTESY OF CAPITOL RECORDS



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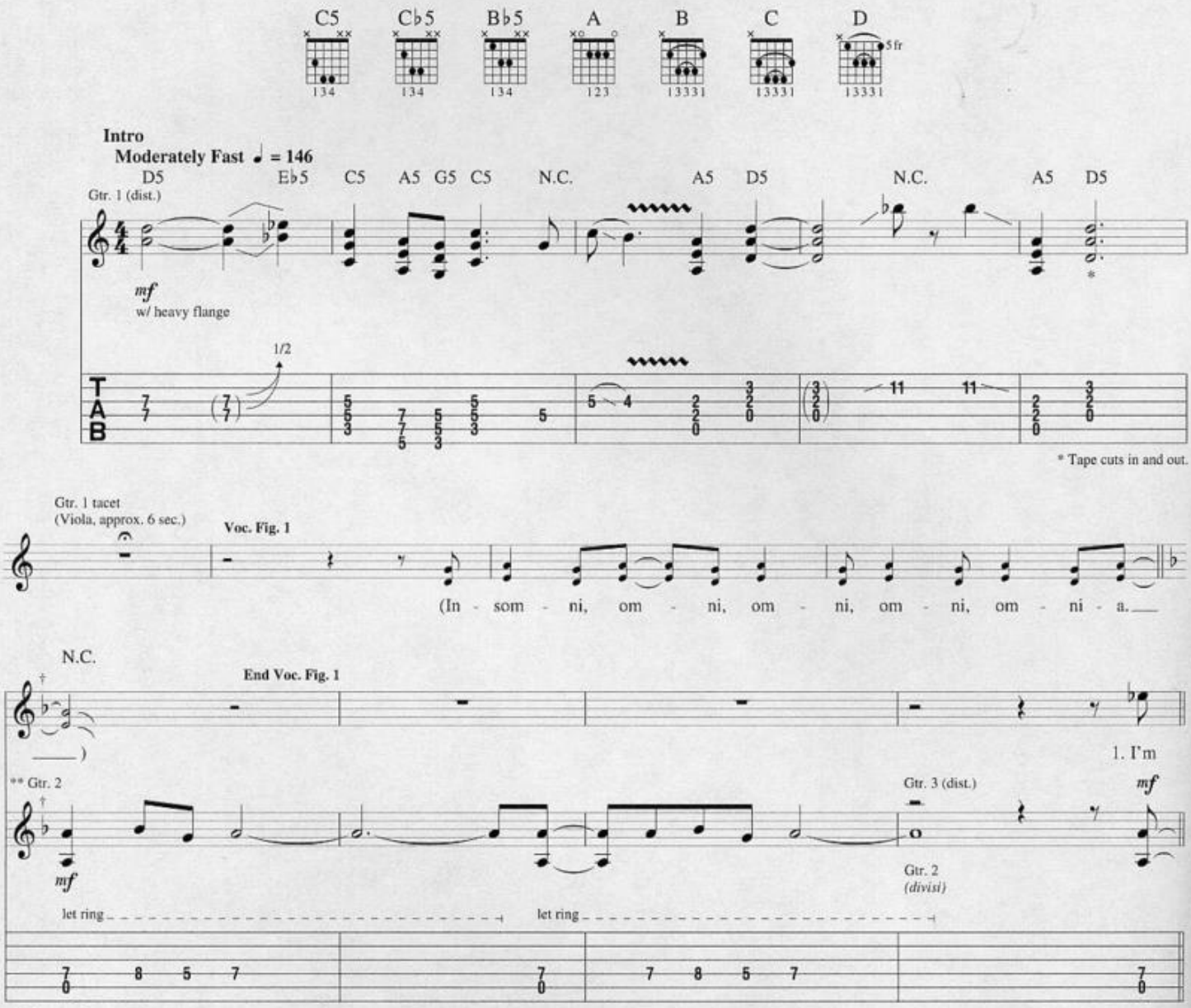
# Insomnia

**Words and Music by Dave Mustaine**

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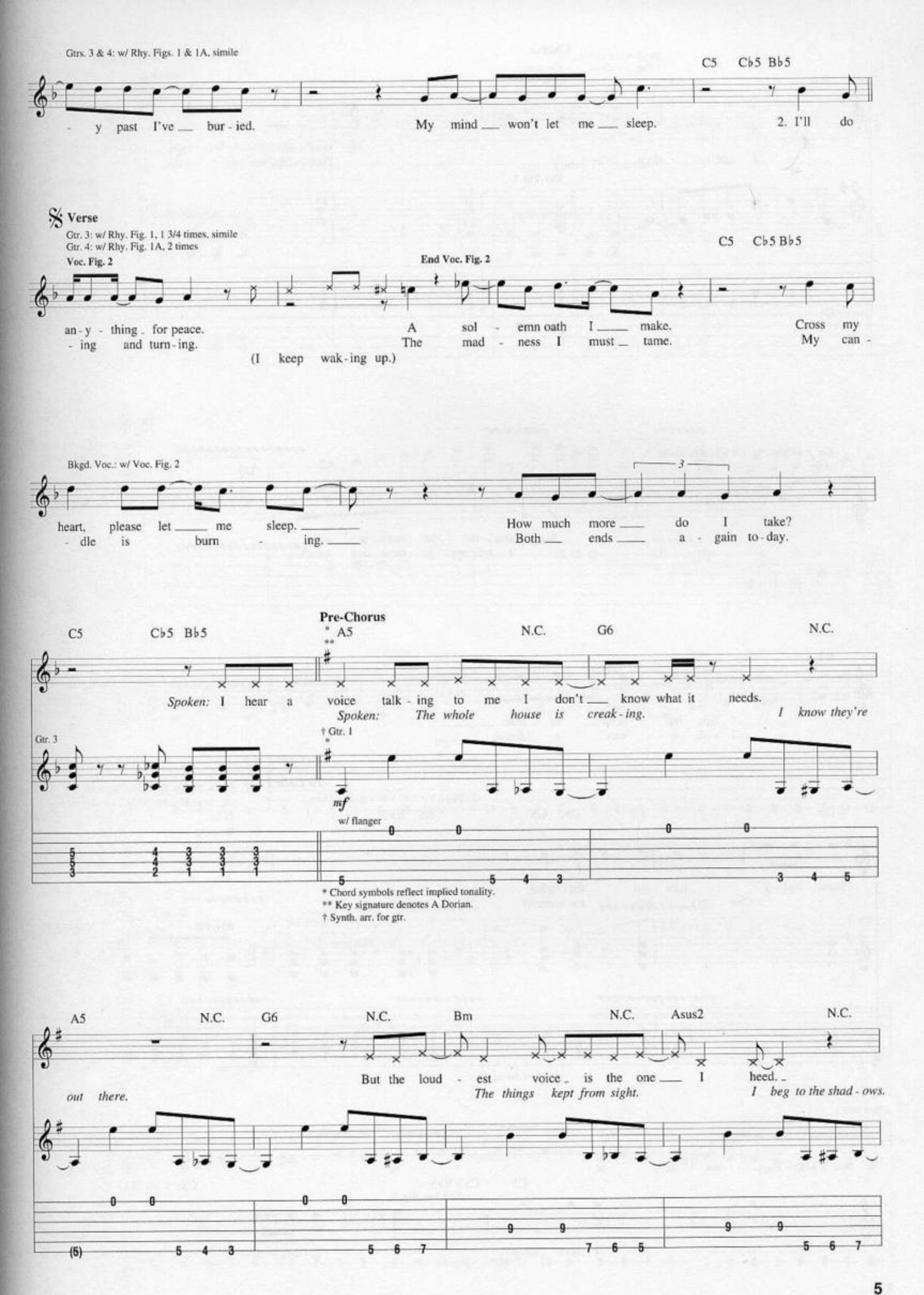
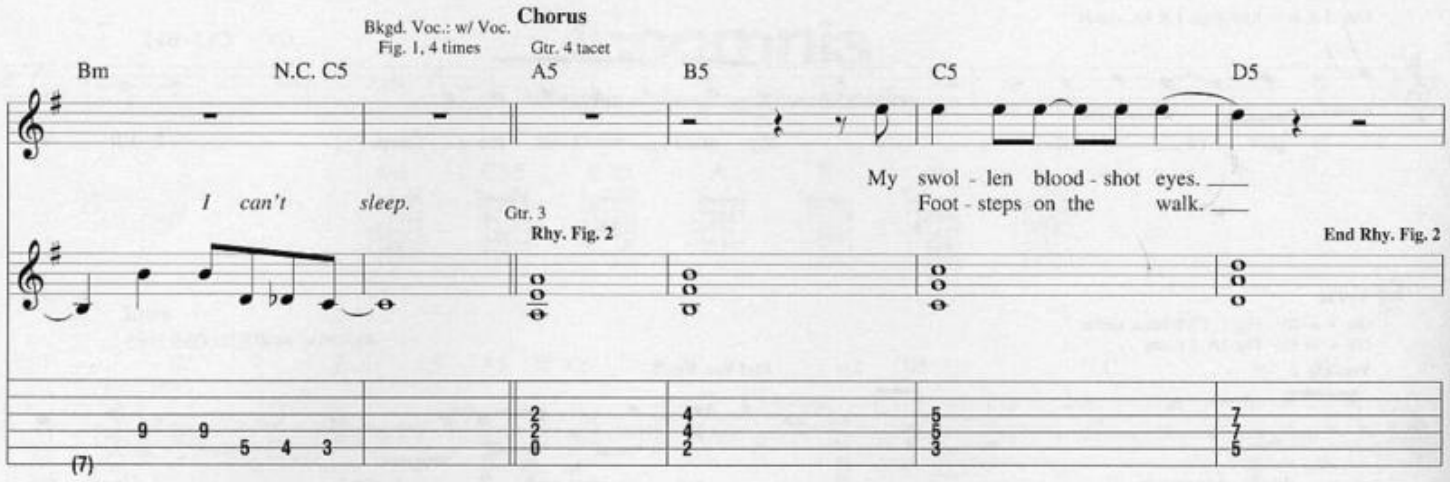
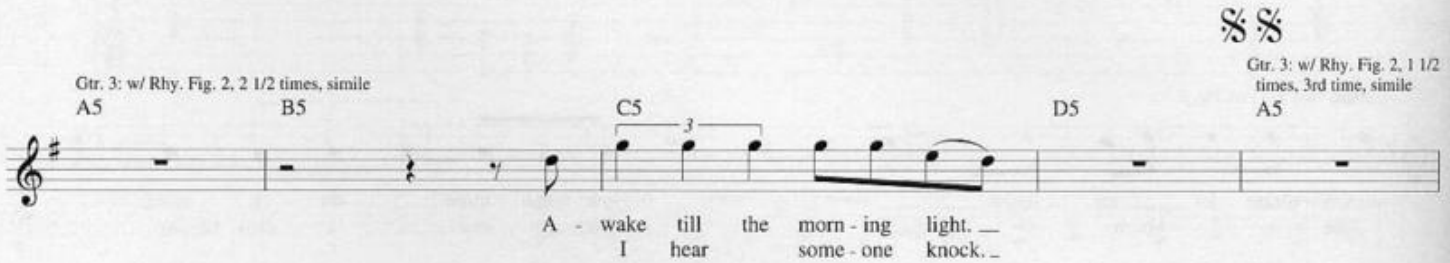
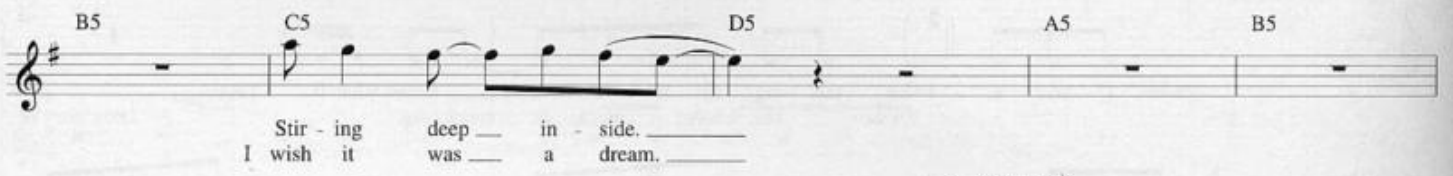
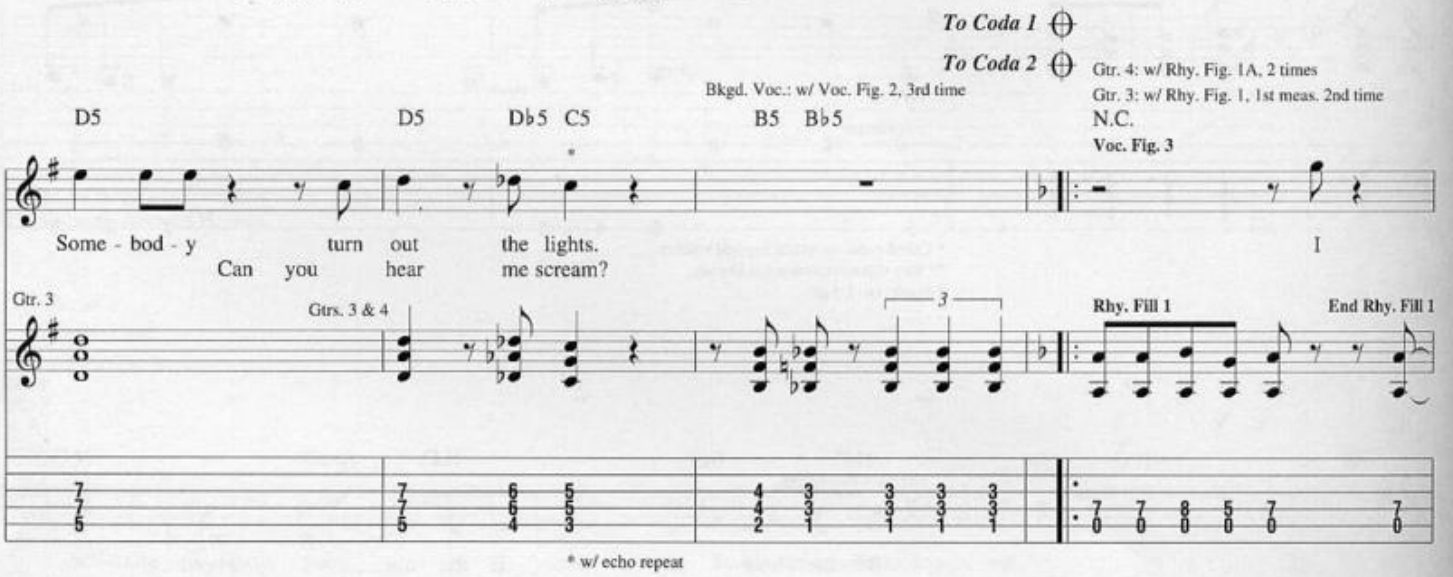

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A, simile
C5 C♭5 B♭5
- y past I've bur - ied. My mind won't let me sleep. 2. I'll do
Verse
Gtr. 3: w/ Rhy. Fig. 1, 1 3/4 times, simile
Gtr. 4: w/ Rhy. Fig. 1A, 2 times
Voc. Fig. 2
End Voc. Fig. 2
C5 C♭5 B♭5
an - y - thing for peace. A sol - emn oath I make. Cross my
- ing and turn - ing. The mad - ness I must tame. My can -
(I keep wak - ing up.)
Bkgd. Voc.: w/ Voc. Fig. 2
heart, please let me sleep. How much more do I take?
- dle is burn - ing. Both ends a - gain to - day.
Pre-Chorus
C5 C♭5 B♭5
* A5
** N.C. G6 N.C.
Spoken: I hear a voice talk - ing to me I don't know what it needs.
Spoken: The whole house is creak - ing. I know they're
Gtr. 3
† Gtr. 1
mf
w/ flanger
* Chord symbols reflect implied tonality.
** Key signature denotes A Dorian.
† Synth. arr. for gtr.
A5 N.C. G6 N.C. Bm N.C. Asus2 N.C.
But the loud - est voice is the one I heed.
out there. The things kept from sight. I beg to the shad - ows.

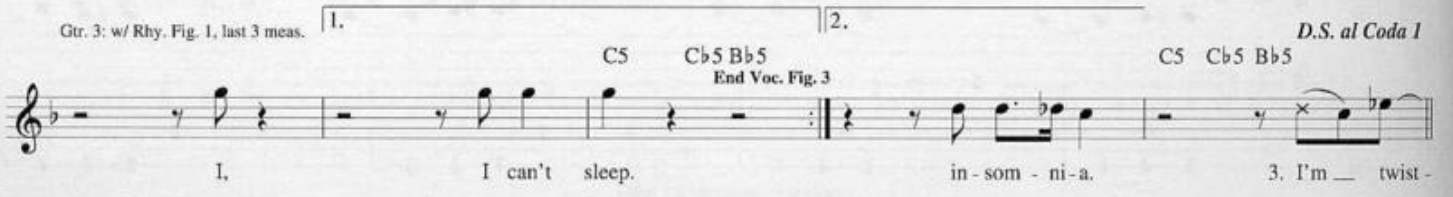


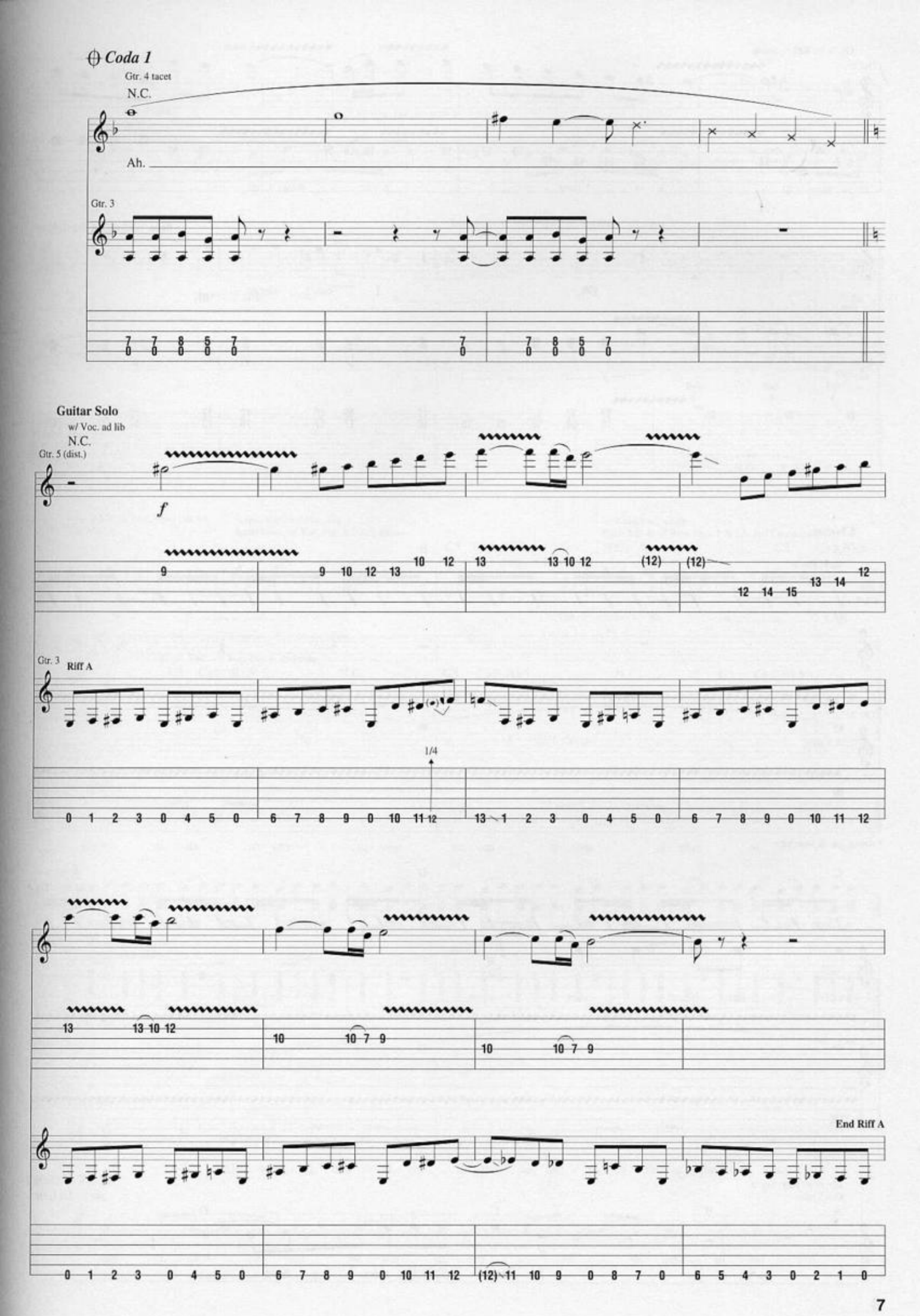



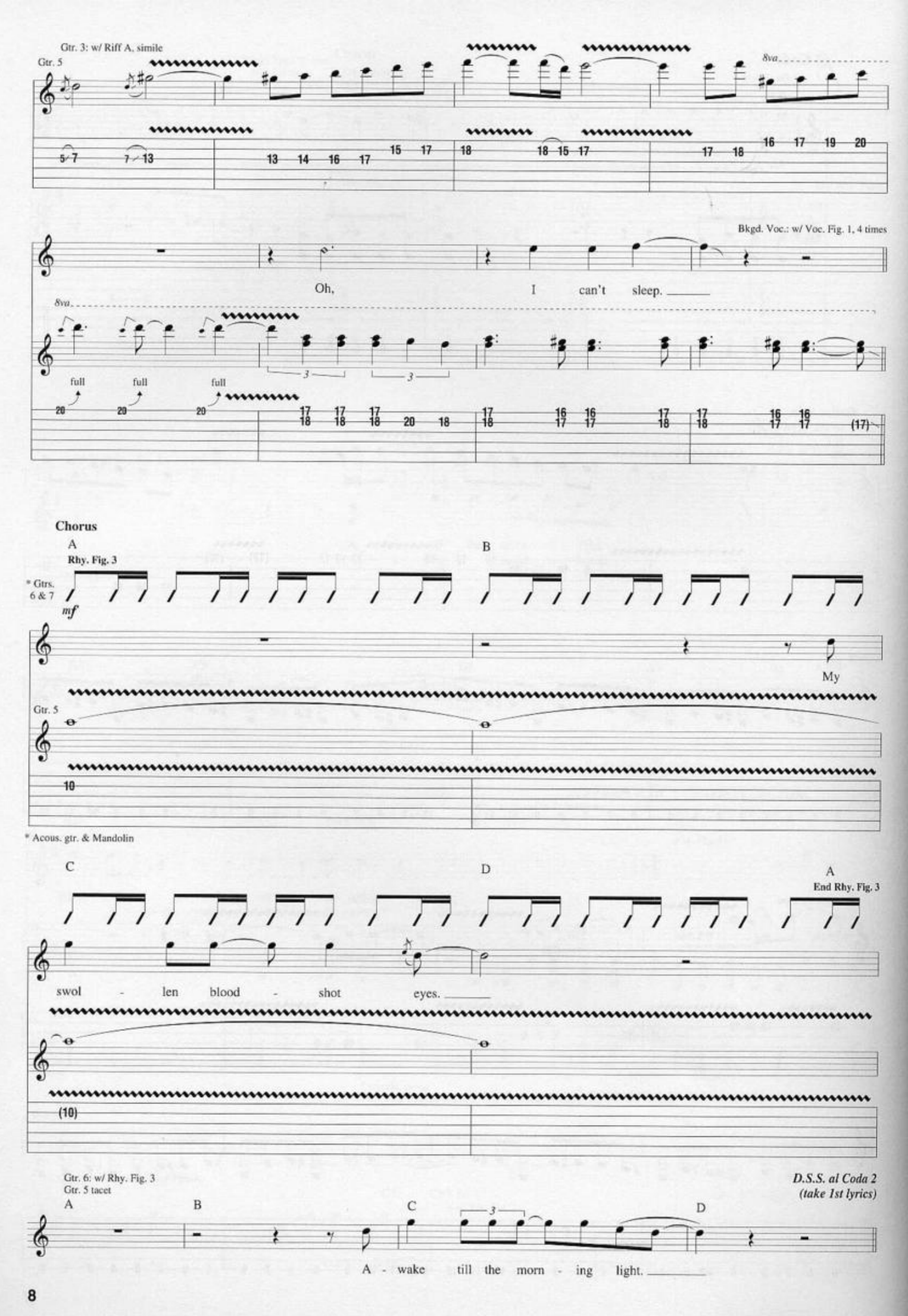




* w/ echo repeat




Coda 1
Gtr. 4 tacet
N.C.
Ah.
Gtr. 3
Guitar Solo
w/ Voc. ad lib
N.C.
Gtr. 5 (dist.)
f
Gtr. 3
Riff A
1/4
End Riff A


Gtr. 3: w/ Riff A, simile
Gtr. 5
8va
Bkgd. Voc.: w/ Voc. Fig. 1, 4 times
Oh, I can't sleep.
full
Chorus
A
Rhy. Fig. 3
B
* Gtrs. 6 & 7
mf
My
Gtr. 5
* Acous. gtr. & Mandolin
C
D
A
End Rhy. Fig. 3
swol - len blood - shot eyes.
Gtr. 6: w/ Rhy. Fig. 3
Gtr. 5 tacet
D.S.S. al Coda 2
(take 1st lyrics)
A - wake till the morn - ing light.

## Coda 2
**Outro**

Gtr. 3: w/ Rhy. Fill 1
Gtr. 4 tacet
N.C.

Gtr. 3: w/ Rhy. Fig. 1, 1st meas., 7 times

In - som - ni - a, in - som - ni - a, in - som - ni -

Lead Voc.: w/ Voc. Fig. 3, 1st 2 meas., 1 1/2 times

a. (In - som - ni - a. In -

Gtr. 5

P.S.

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A
Gtr. 5 tacet

Bkgd. Voc.: w/ Voc. Fig. 2
Lead Voc.: w/ Voc. Fig. 3, last 2 meas.

C5 C♭5 B♭5

- som - ni - a. )

w/ Lead Voc. ad lib
Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A, last 2 meas., 7 times

N.C. C5 C♭5 B♭5

(In - som - ni - a. )

1., 2. | 3.

Bkgd. Voc.: w/ Voc. Fig. 4, 2nd time

N.C. C5 C♭5 B♭5 N.C. C5 C♭5 B♭5 N.C. C5 C♭5 B♭5

In I can't sleep. I can't sleep.

Gtr. 3: w/ Rhy. Fig. 1, 3rd meas., 1st time
N.C.

***Repeat and Fade***

(Om - ni, om - ni, om - ni, om - ni, om - ni om - ni, om - ni, om - ni.)

Gtrs. 6 & 7

*mf* *simile on repeats*
let ring throughout

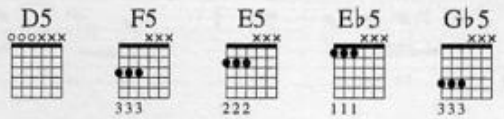
Voc. Fig. 4

(In - som - ni, om - ni, om - ni, om - ni, om - ni. In - som - ni, om - ni, om - ni,

om - ni, om - ni, om - ni, om - ni, om - ni, om - ni, om - ni, om - ni.)

# Prince of Darkness

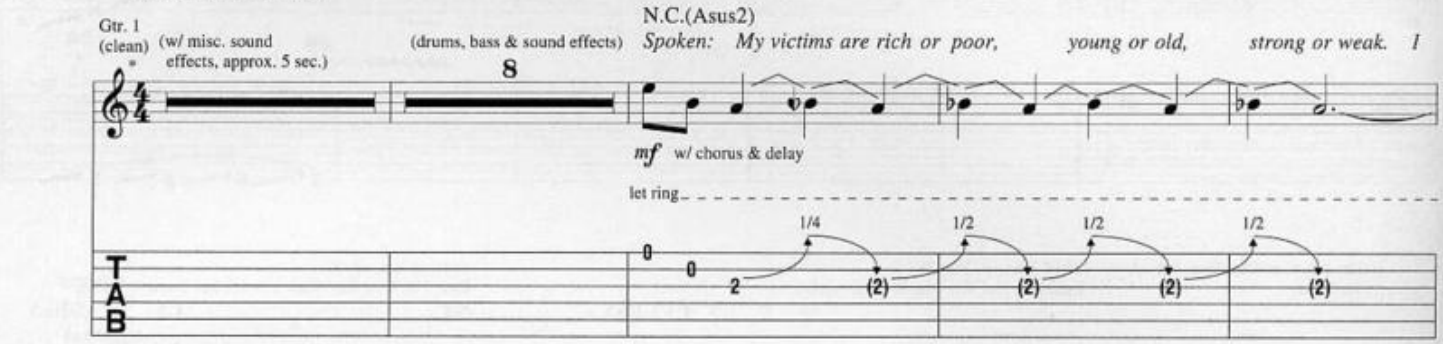
**Words and Music by Dave Mustaine, Marty Friedman and Bud Prager**



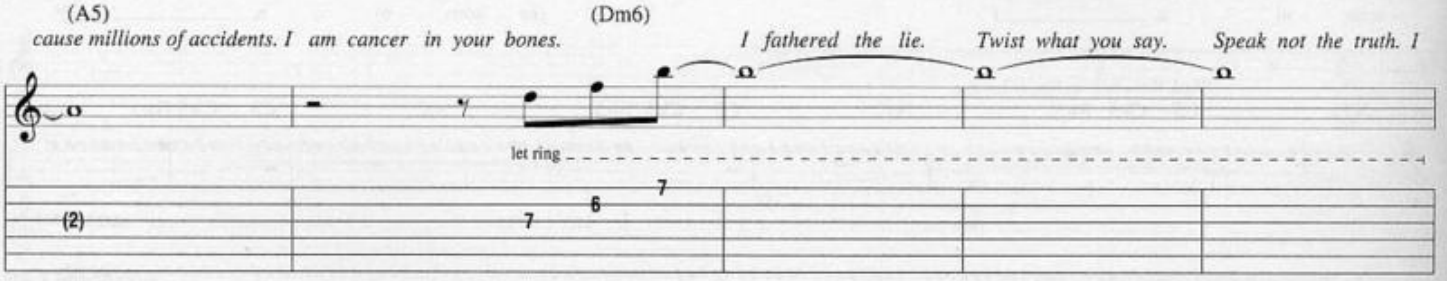

Drop D Tuning:
① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

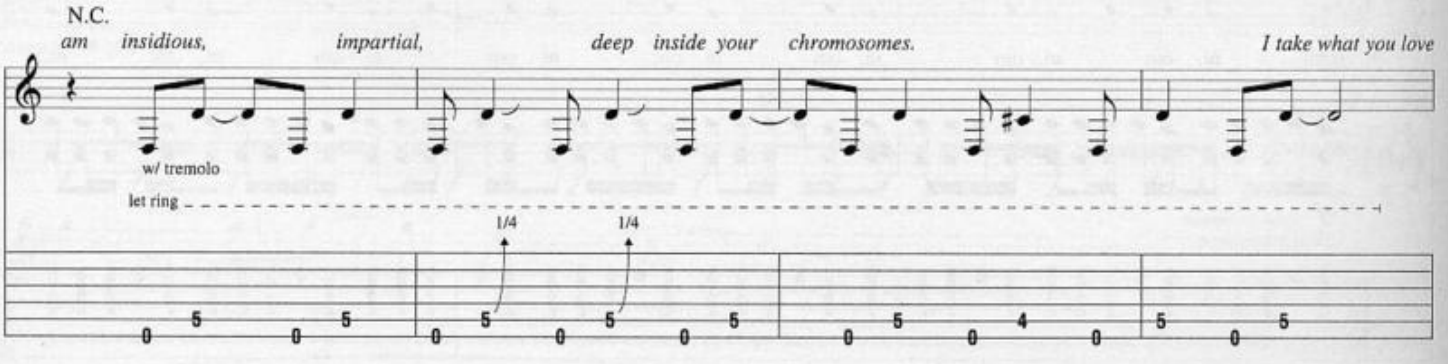
**Intro**

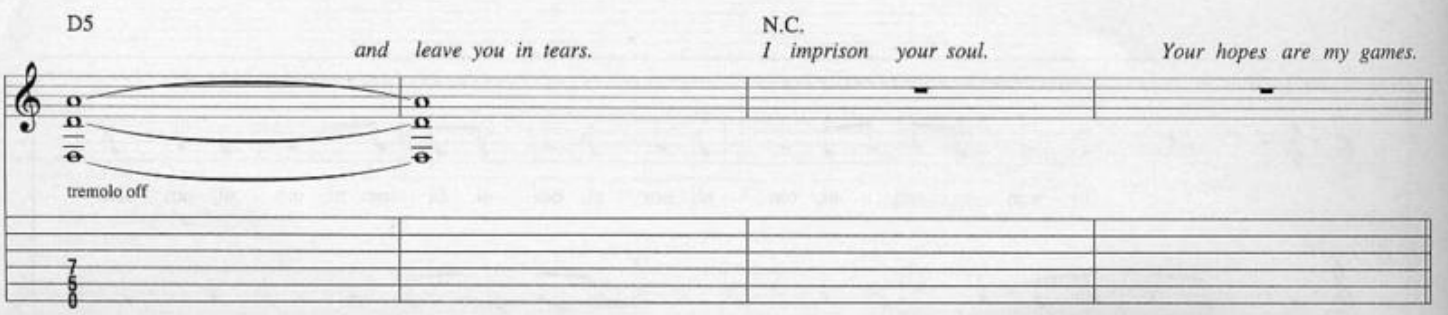
**Moderately ♩ = 124**




* Key signature denotes D Dorian.

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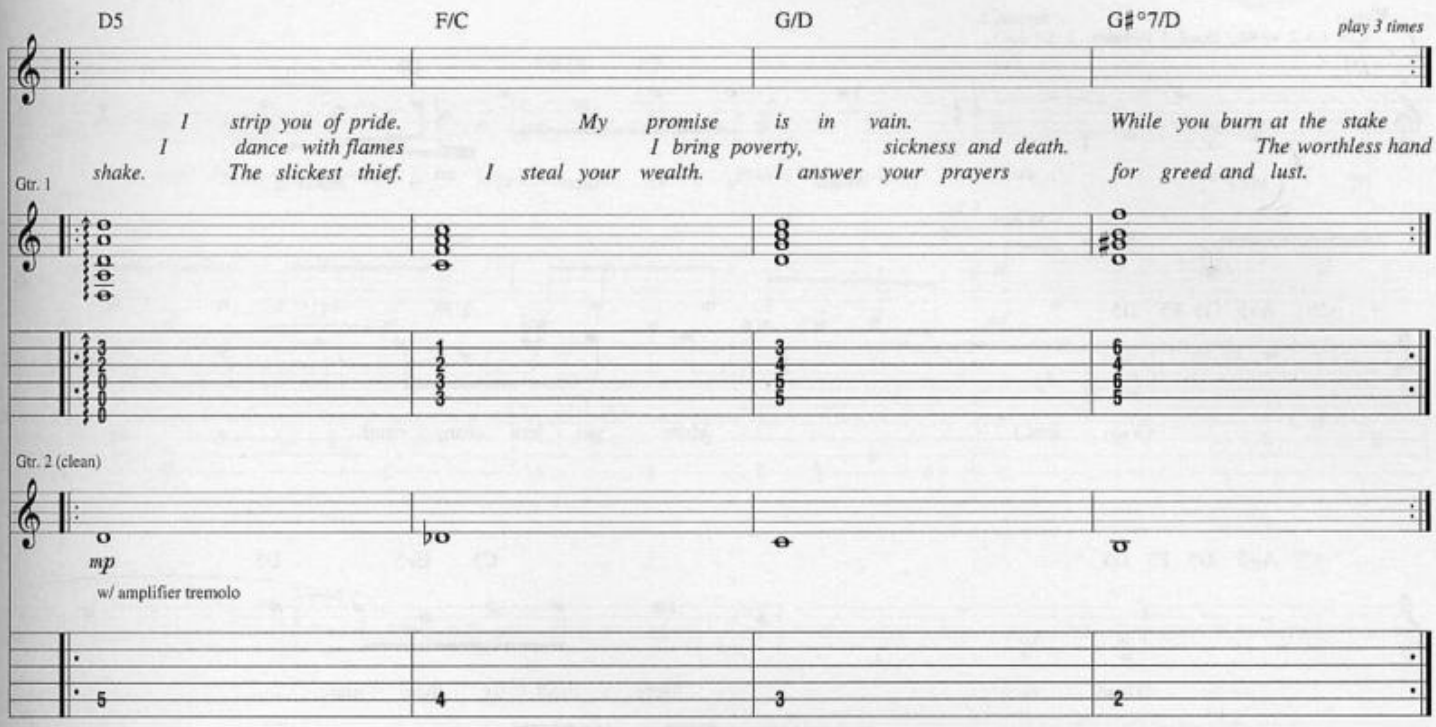
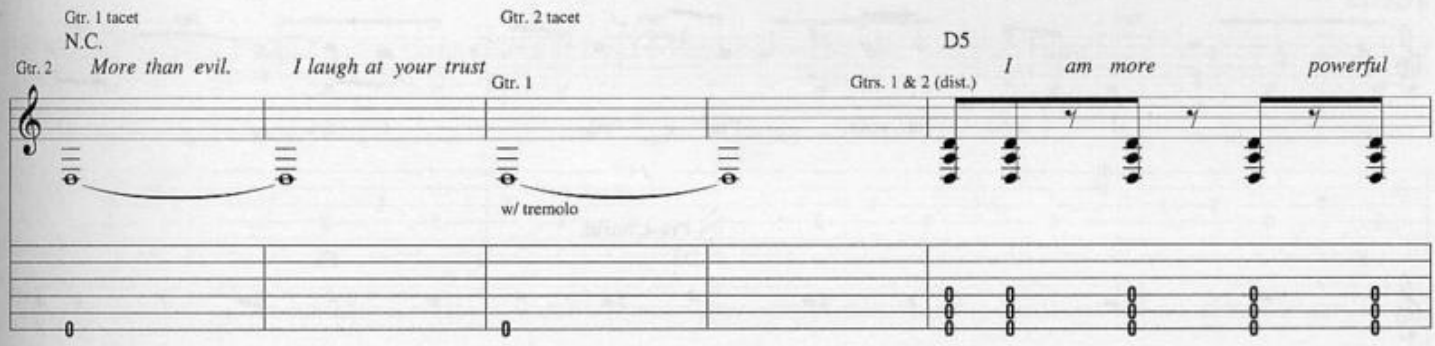
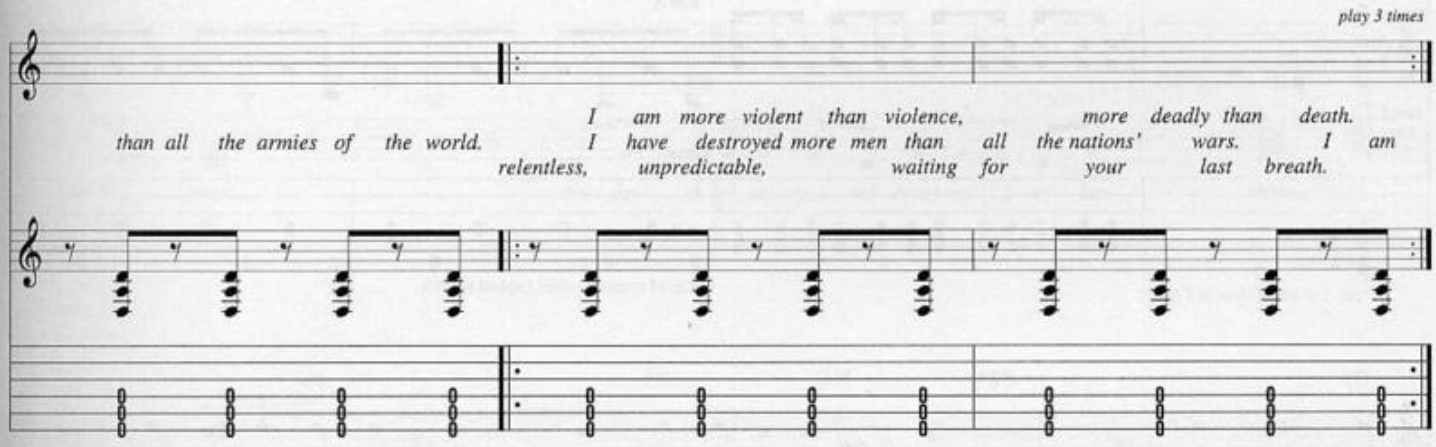
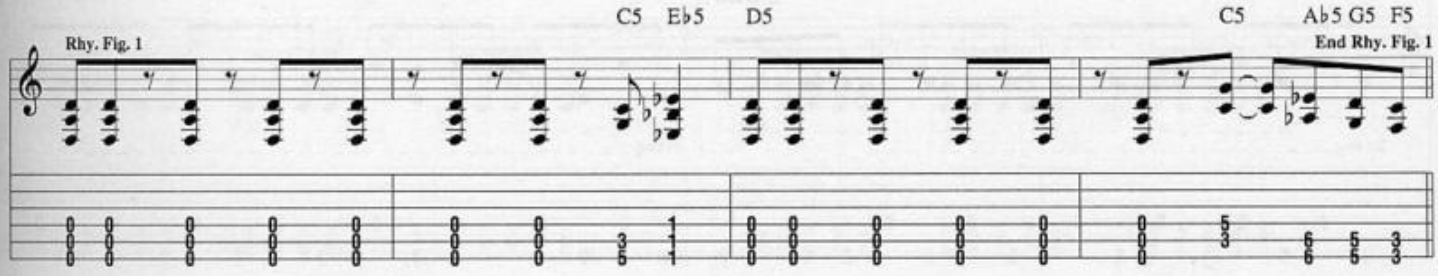
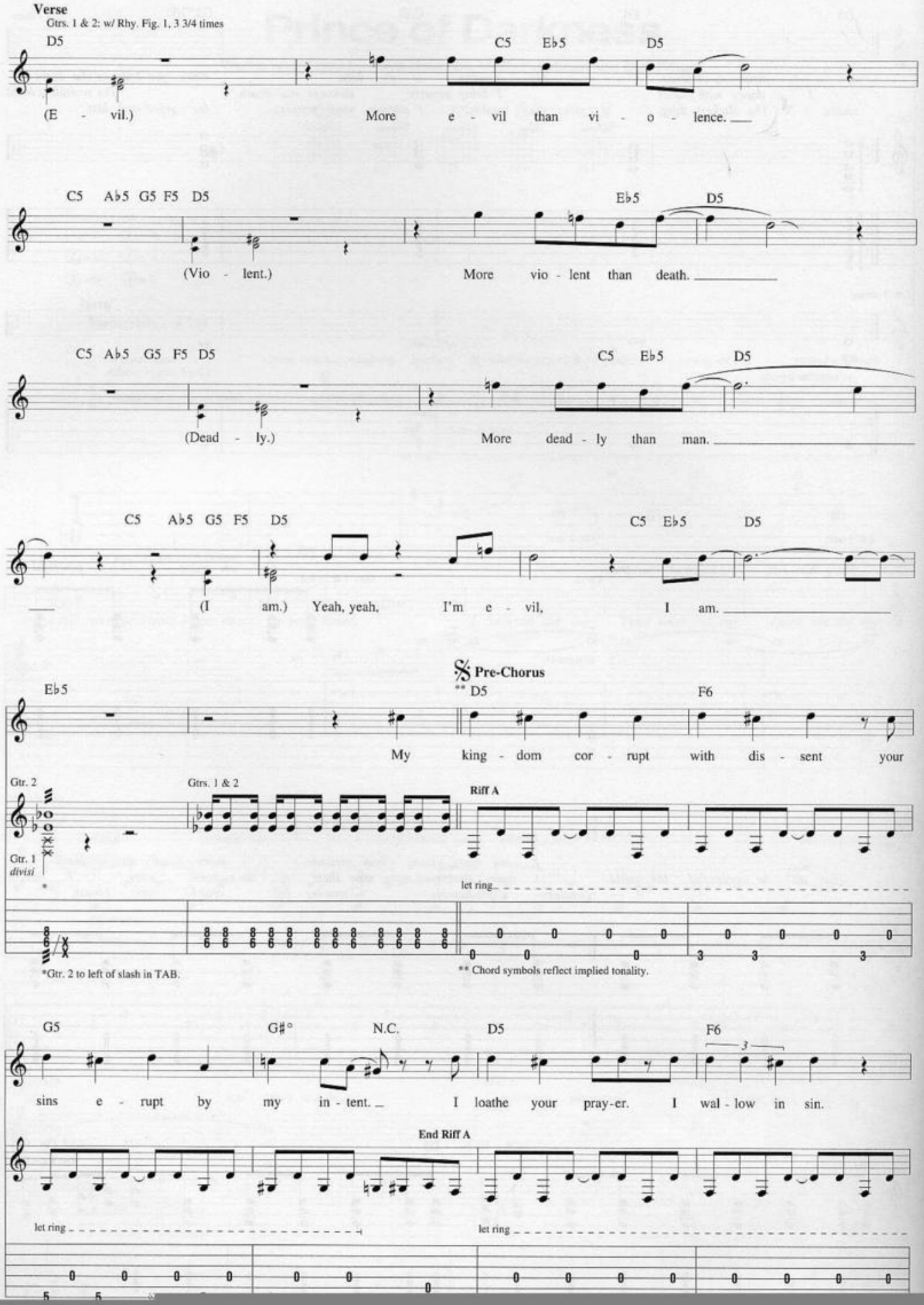
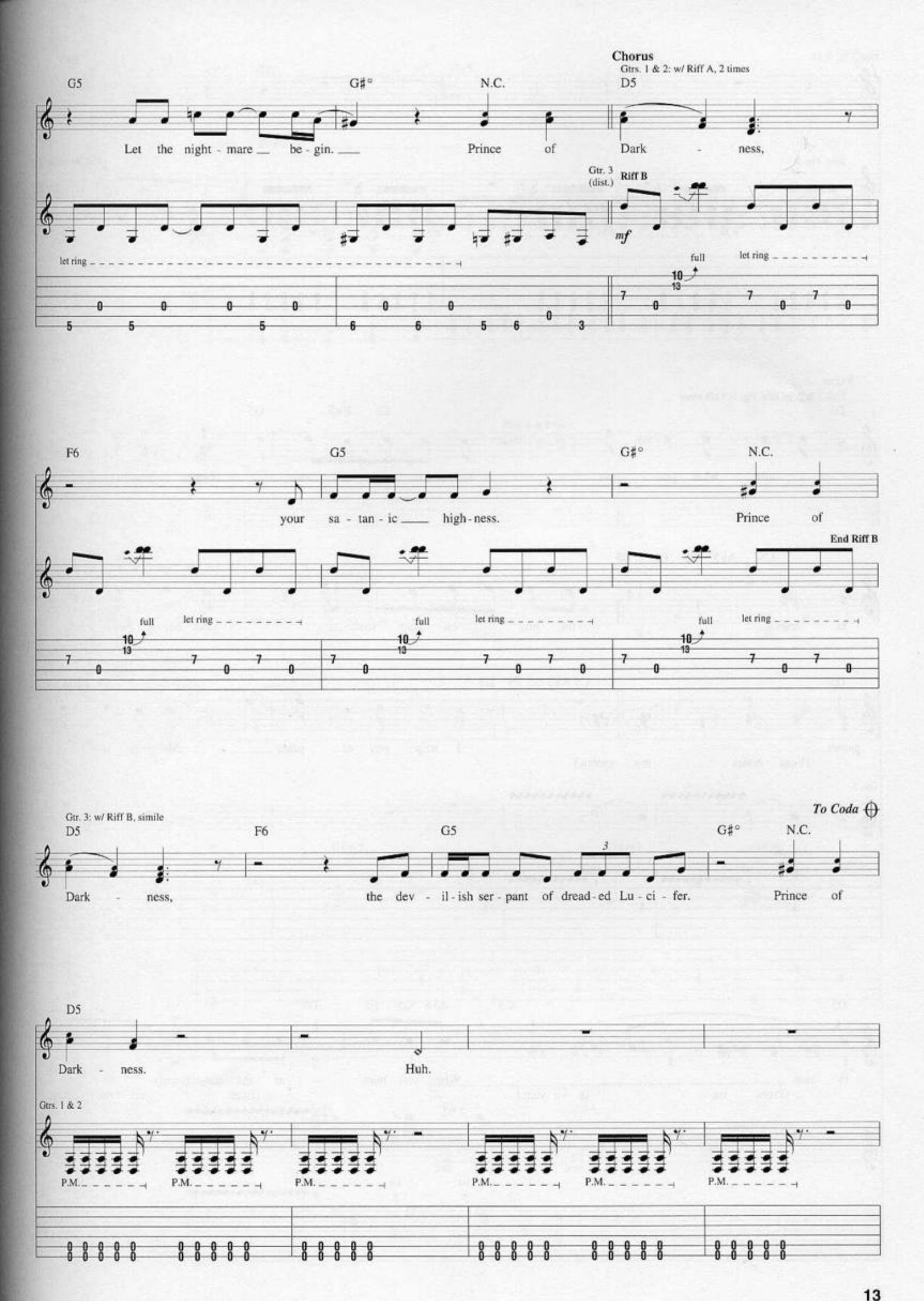

D5
F/C
G/D
G♯°7/D
play 3 times
I strip you of pride. My promise is in vain. While you burn at the stake
I dance with flames I bring poverty, sickness and death. The worthless hand
shake. The slickest thief. I steal your wealth. I answer your prayers for greed and lust.
Gtr. 1
Gtr. 2 (clean)
mp
w/ amplifier tremolo

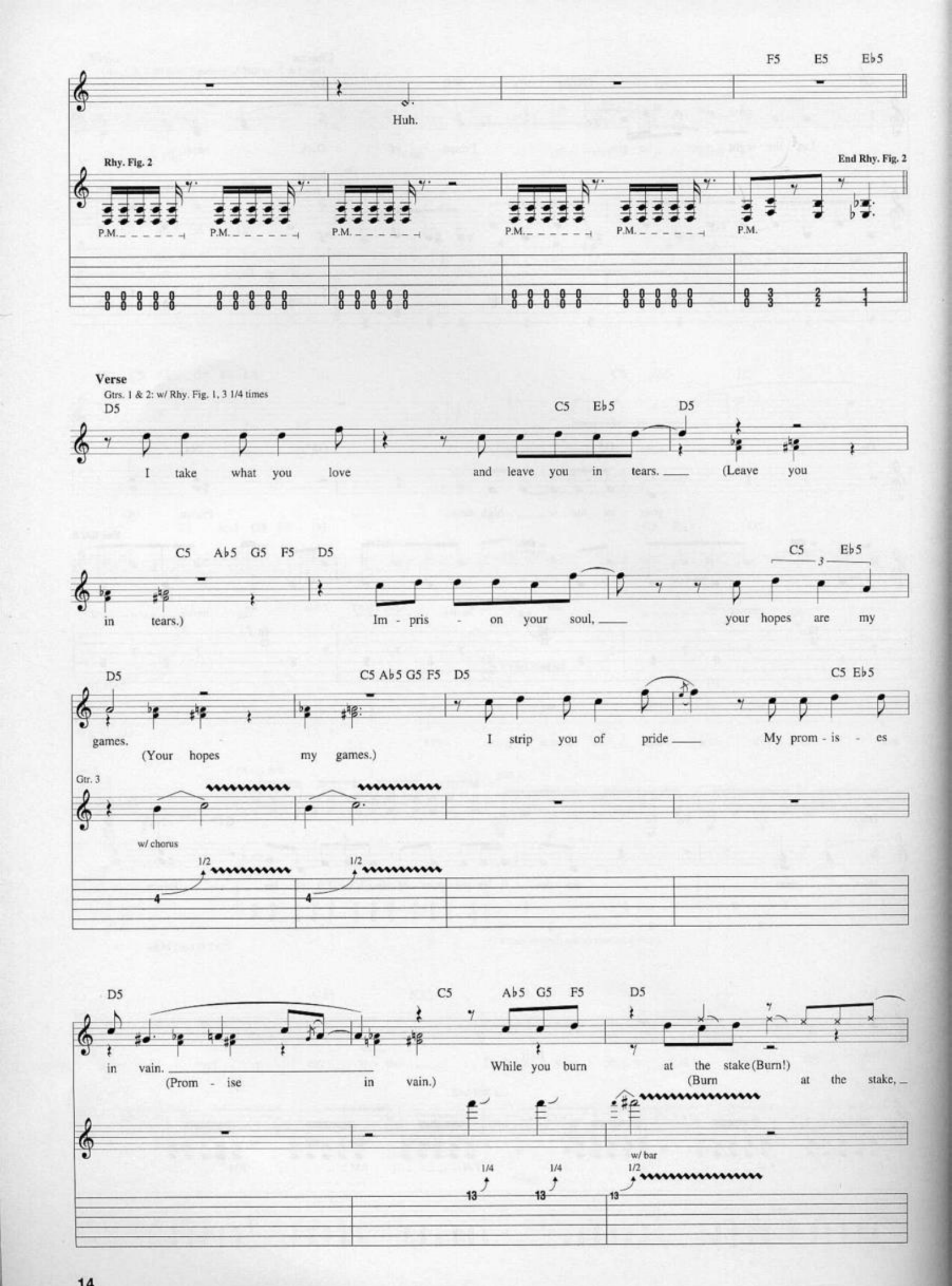

Gtr. 1 tacet
N.C.
Gtr. 2
More than evil. I laugh at your trust
Gtr. 2 tacet
Gtr. 1
w/ tremolo
D5
Gtrs. 1 & 2 (dist.)
I am more powerful

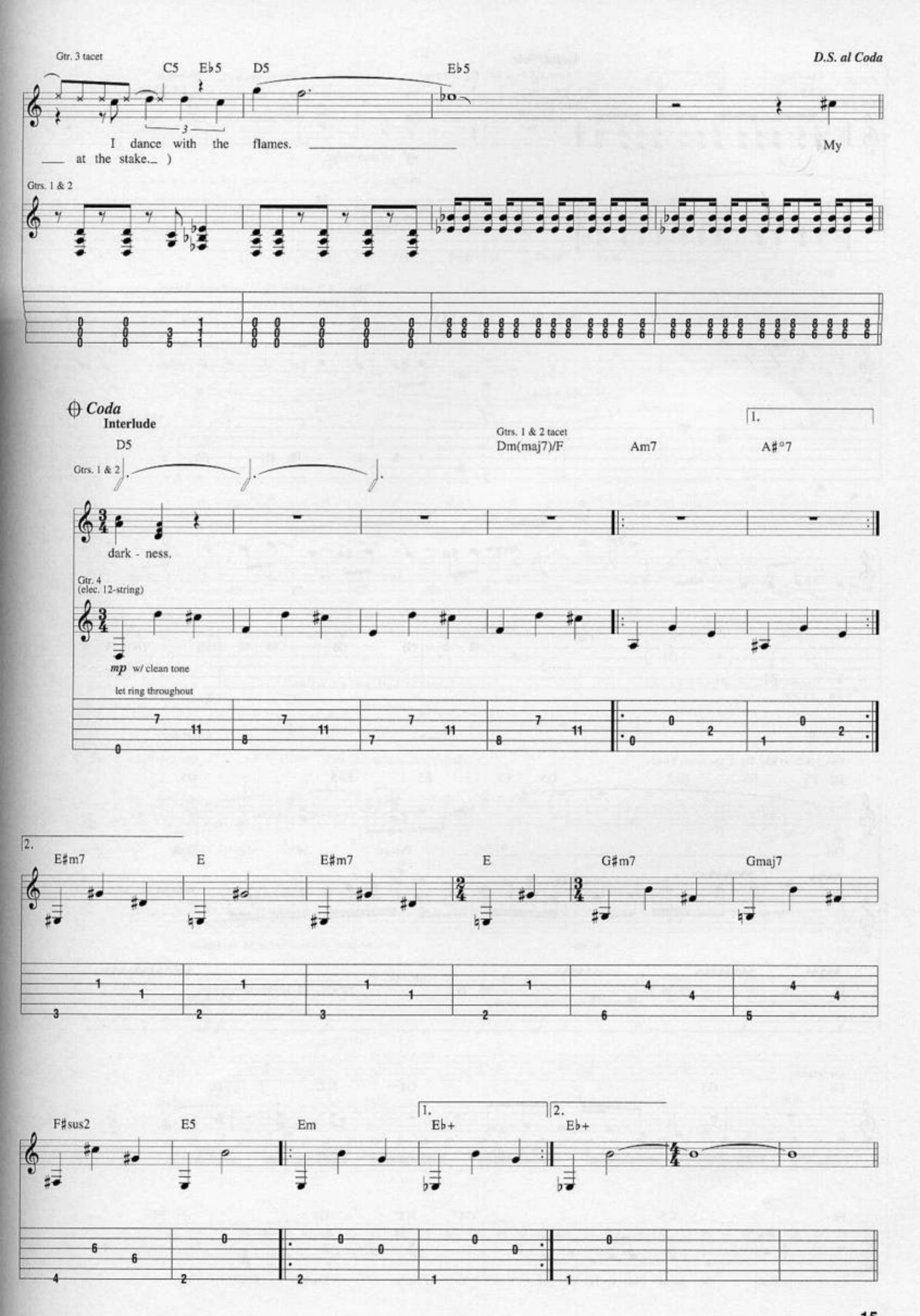

play 3 times
I am more violent than violence, more deadly than death.
than all the armies of the world. I have destroyed more men than all the nations' wars. I am
relentless, unpredictable, waiting for your last breath.

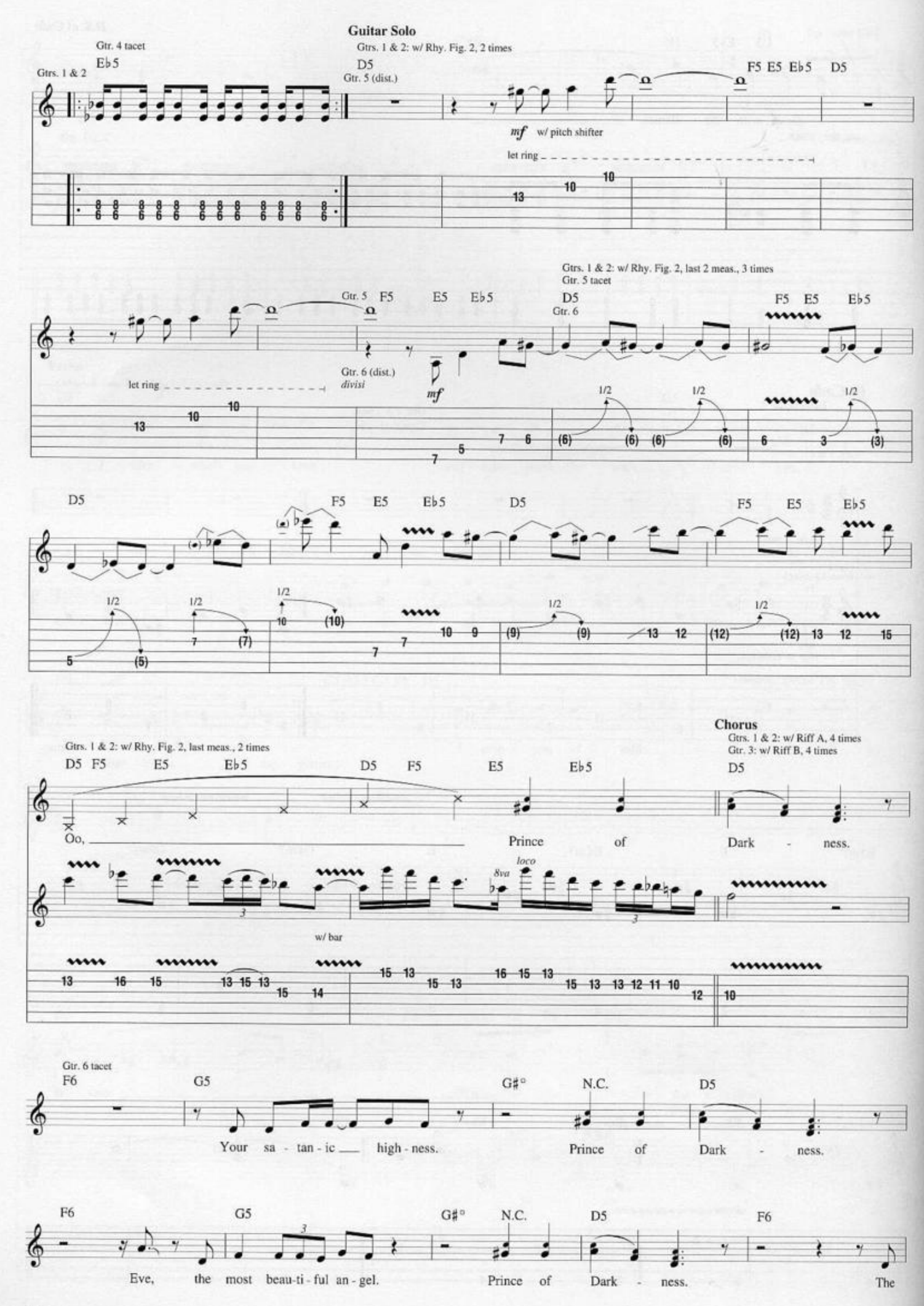

C5 E♭5 D5
C5 A♭5 G5 F5
Rhy. Fig. 1
End Rhy. Fig. 1

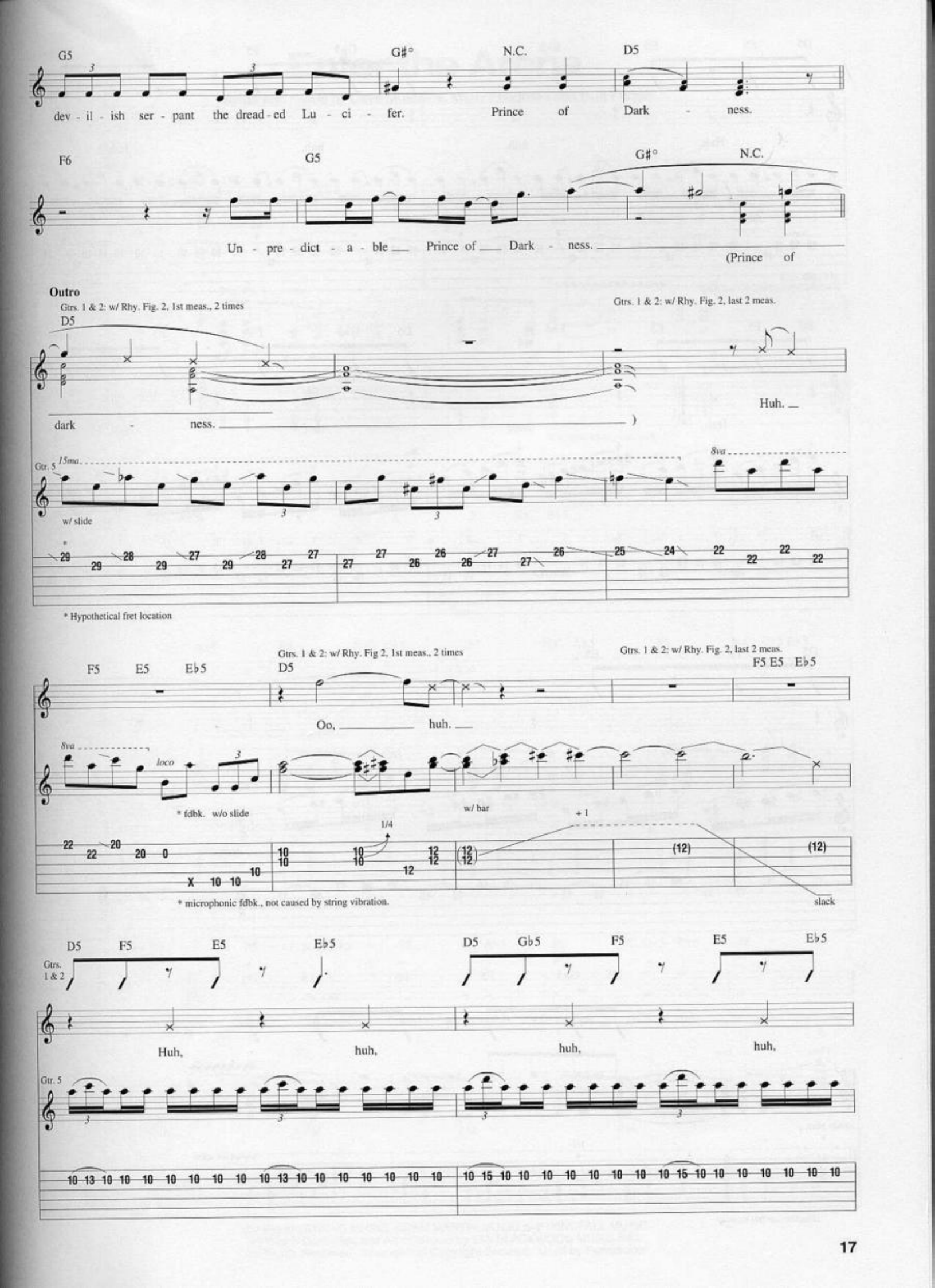

Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 3/4 times
D5
C5 E♭5 D5
(E - vil.) More e - vil than vi - o - lence.
C5 A♭5 G5 F5 D5
E♭5 D5
(Vio - lent.) More vio - lent than death.
C5 A♭5 G5 F5 D5
C5 E♭5 D5
(Dead - ly.) More dead - ly than man.
C5 A♭5 G5 F5 D5
C5 E♭5 D5
(I am.) Yeah, yeah, I'm e - vil, I am.
Pre-Chorus
E♭5
** D5
F6
My king - dom cor - rupt with dis - sent your
Gtr. 2
Gtrs. 1 & 2
Riff A
Gtr. 1
divisi
let ring
*Gtr. 2 to left of slash in TAB.
** Chord symbols reflect implied tonality.
G5
G#°
N.C.
D5
F6
sins e - rupt by my in - tent. I loathe your pray-er. I wal - low in sin.
End Riff A
let ring
let ring

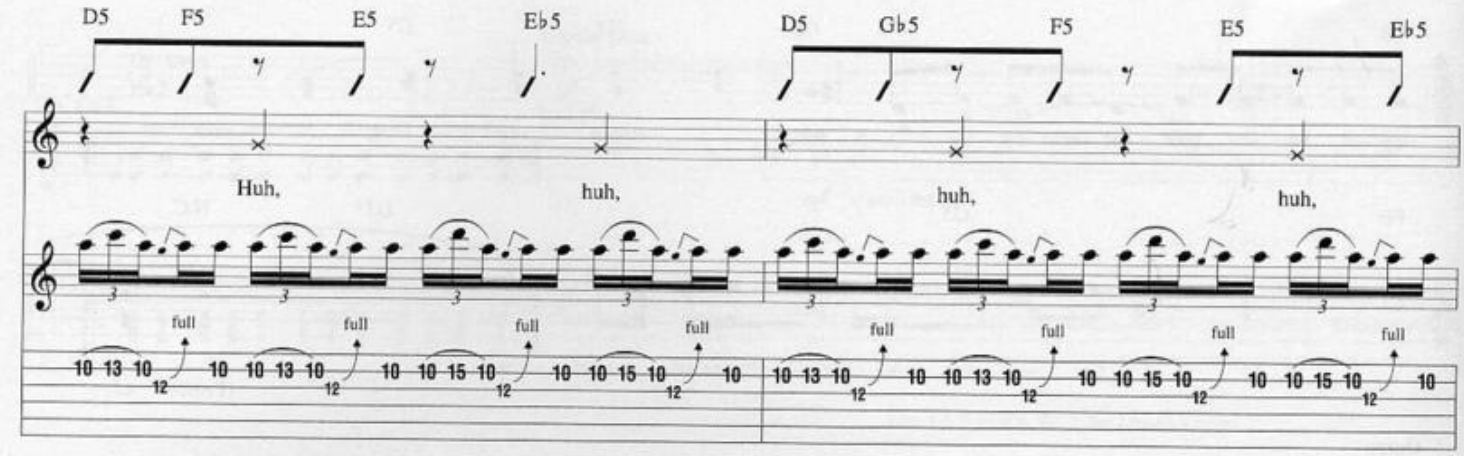

Chorus
Gtrs. 1 & 2: w/ Riff A, 2 times
G5
G♯°
N.C.
D5
Let the night - mare be - gin.
Prince of Dark - ness,
Gtr. 3 (dist.)
Riff B
mf
let ring
full
let ring
F6
G5
G♯°
N.C.
your sa - tan - ic high - ness.
Prince of
End Riff B
full
let ring
full
let ring
full
let ring
Gtr. 3: w/ Riff B, simile
To Coda
D5
F6
G5
G♯°
N.C.
Dark - ness,
the dev - il - ish ser - pant of dread - ed Lu - ci - fer.
Prince of
D5
Dark - ness.
Huh.
Gtrs. 1 & 2
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

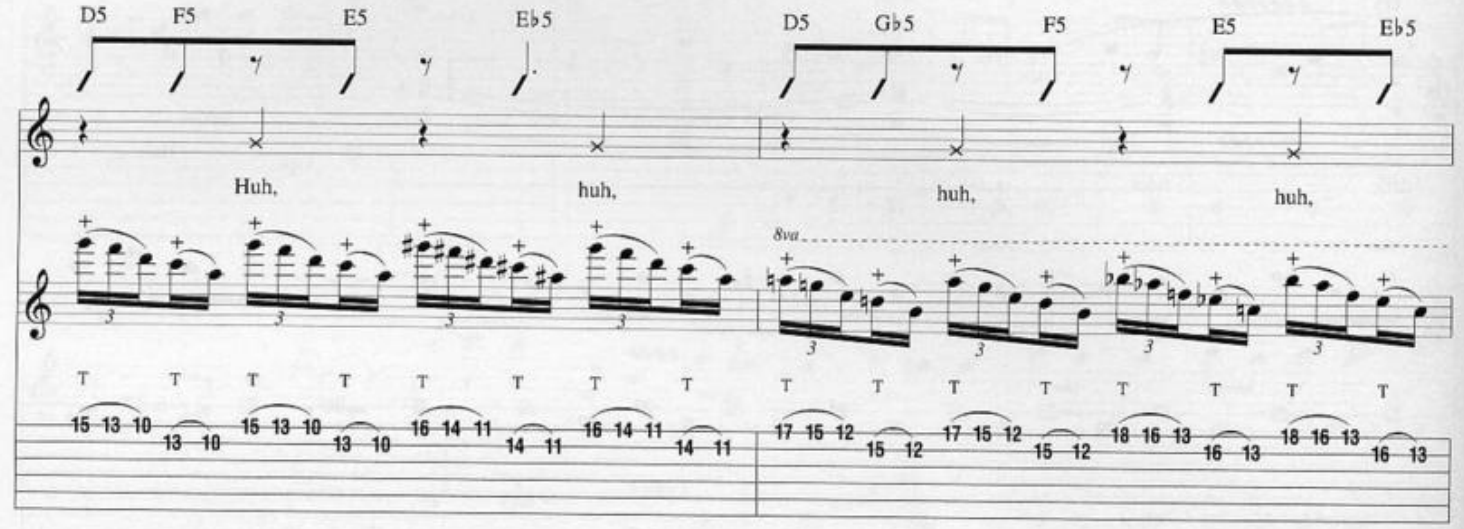

F5 E5 E♭5
Huh.
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 1/4 times
D5
C5 E♭5 D5
I take what you love and leave you in tears. (Leave you
C5 A♭5 G5 F5 D5
C5 E♭5
in tears.) Im - pris - on your soul, your hopes are my
D5
C5 A♭5 G5 F5 D5
C5 E♭5
games. I strip you of pride My prom - is - es
(Your hopes my games.)
Gtr. 3
w/ chorus
1/2
D5
C5 A♭5 G5 F5 D5
in vain. While you burn at the stake (Burn!)
(Prom - ise in vain.) (Burn at the stake,
1/4
1/4
w/ bar
1/2

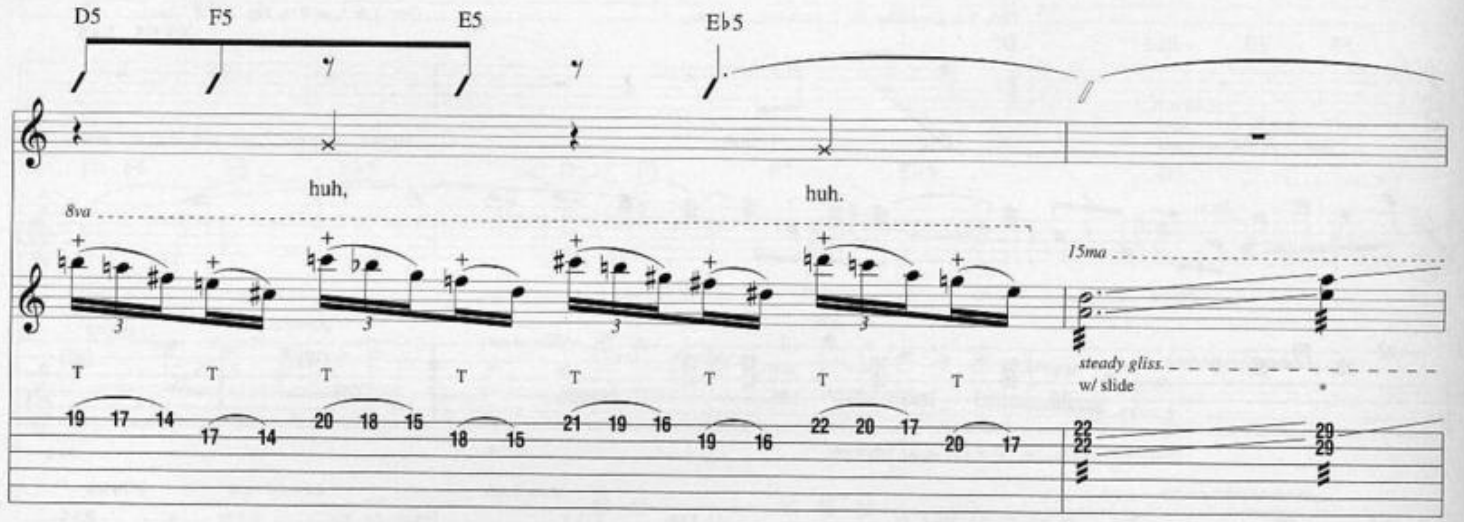

Gtr. 3 tacet
C5 E♭5 D5 E♭5
D.S. al Coda
I dance with the flames.
My
at the stake. )
Gtrs. 1 & 2
Coda
Interlude
D5
Gtrs. 1 & 2
Gtrs. 1 & 2 tacet
Dm(maj7)/F
Am7
A♯°7
1.
dark - ness.
Gtr. 4
(elec. 12-string)
mp w/ clean tone
let ring throughout
2.
E♯m7
E
E♯m7
E
G♯m7
Gmaj7
F♯sus2
E5
Em
1.
E♭+
2.
E♭+


Guitar Solo
Gtr. 4 tacet
Gtrs. 1 & 2
E♭5
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times
D5
Gtr. 5 (dist.)
F5 E5 E♭5 D5
mf w/ pitch shifter
let ring
Gtrs. 1 & 2: w/ Rhy. Fig. 2, last 2 meas., 3 times
Gtr. 5 tacet
Gtr. 5 F5 E5 E♭5
D5
Gtr. 6
F5 E5 E♭5
let ring
Gtr. 6 (dist.)
divisi
mf
1/2
D5
F5 E5 E♭5 D5 F5 E5 E♭5
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2, last meas., 2 times
Gtrs. 1 & 2: w/ Riff A, 4 times
Gtr. 3: w/ Riff B, 4 times
D5 F5 E5 E♭5 D5 F5 E5 E♭5 D5
Oo, Prince of Dark - ness.
8va
loco
w/ bar
Gtr. 6 tacet
F6 G5 G♯° N.C. D5
Your sa - tan - ic high - ness. Prince of Dark - ness.
F6 G5 G♯° N.C. D5 F6
Eve, the most beau-ti - ful an - gel. Prince of Dark - ness. The

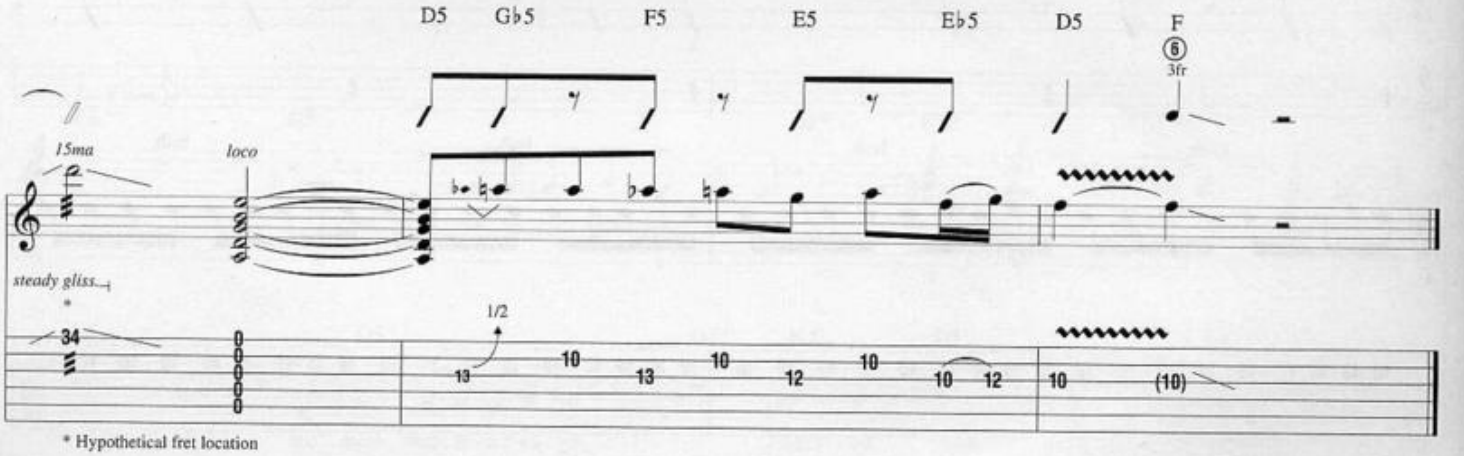

G5
G♯°
N.C.
D5
dev - il - ish ser - pant the dread - ed Lu - ci - fer. Prince of Dark - ness.
F6
G5
G♯°
N.C.
Un - pre - dict - a - ble Prince of Dark - ness. (Prince of
Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st meas., 2 times
Gtrs. 1 & 2: w/ Rhy. Fig. 2, last 2 meas.
D5
dark - ness. )
Huh.
Gtr. 5
15ma
8va
w/ slide
* Hypothetical fret location
Gtrs. 1 & 2: w/ Rhy. Fig 2, 1st meas., 2 times
Gtrs. 1 & 2: w/ Rhy. Fig. 2, last 2 meas.
F5 E5 E♭5
D5
F5 E5 E♭5
Oo, huh.
8va
loco
* fdbk. w/o slide
w/ bar
1/4
+ 1
slack
* microphonic fdbk., not caused by string vibration.
Gtrs. 1 & 2
D5 F5 E5 E♭5
D5 G♭5 F5 E5 E♭5
Huh, huh, huh, huh,
Gtr. 5



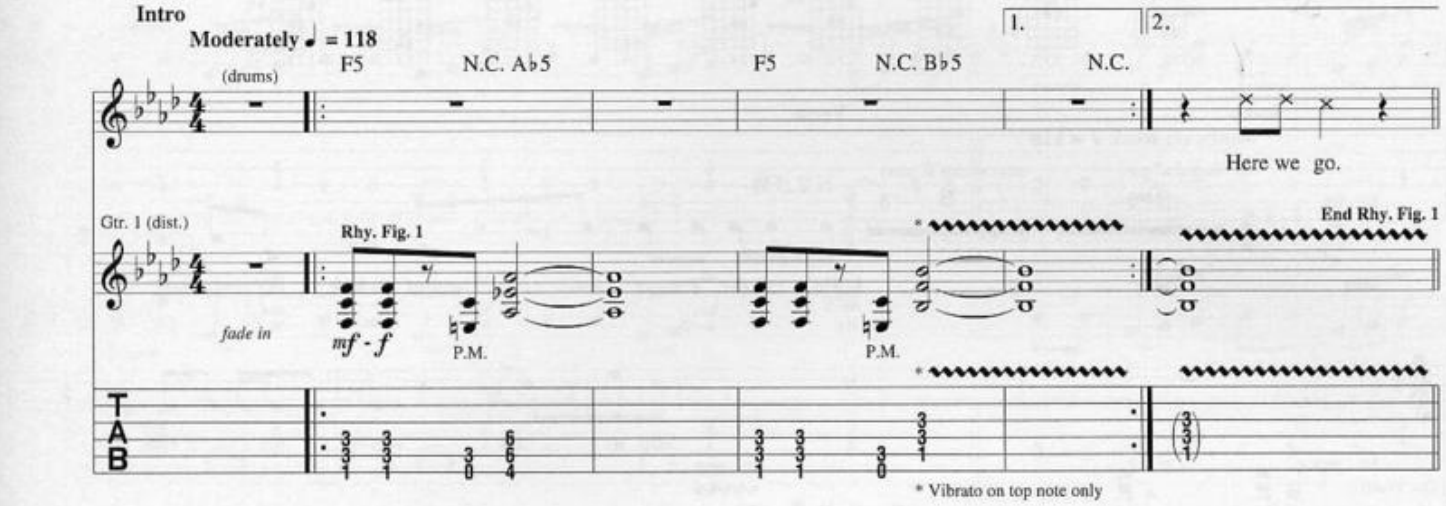

* Hypothetical fret location

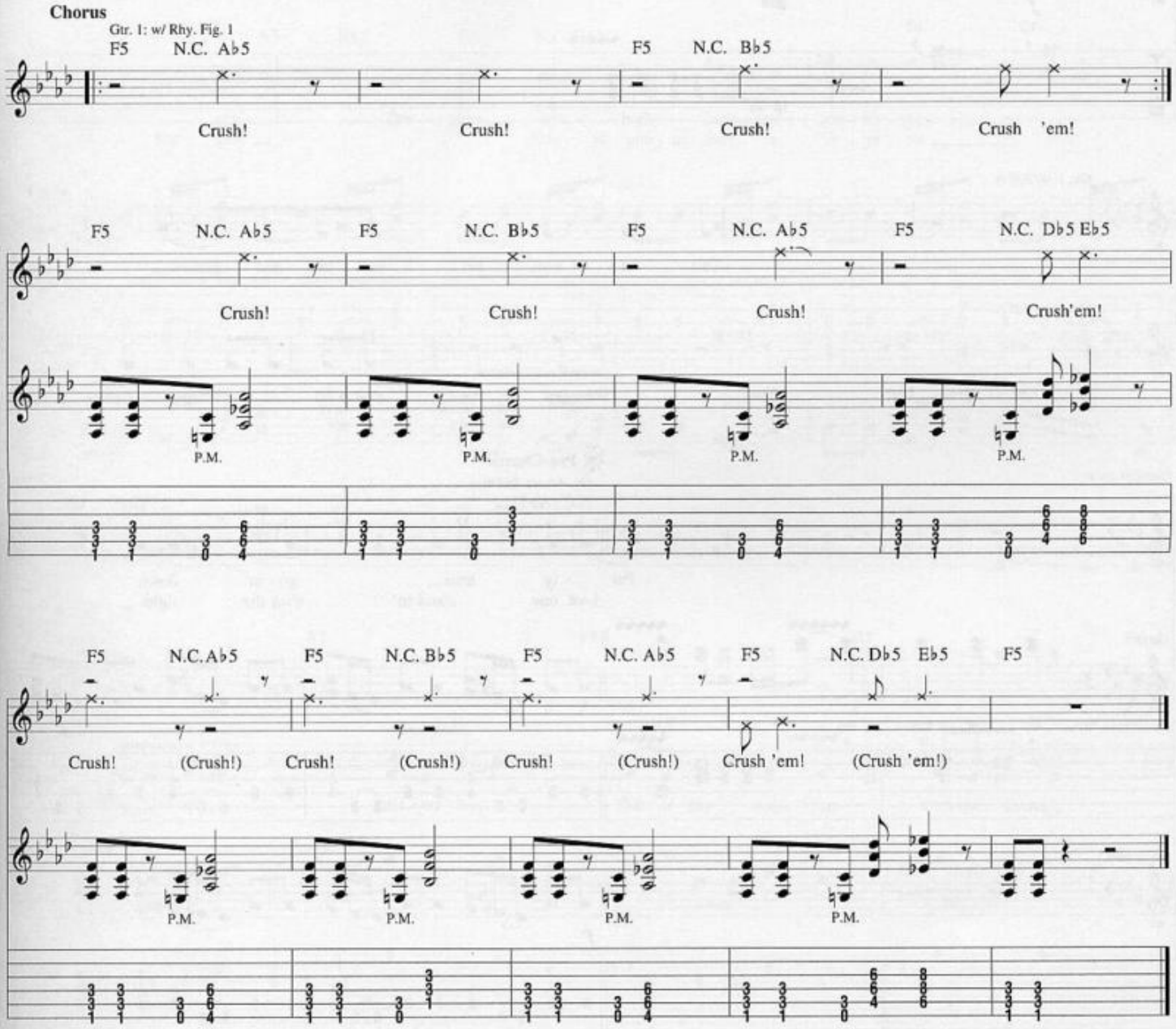



* Hypothetical fret location

# Enter the Arena

**Words and Music by Dave Mustaine, Marty Friedman and Bud Prager**

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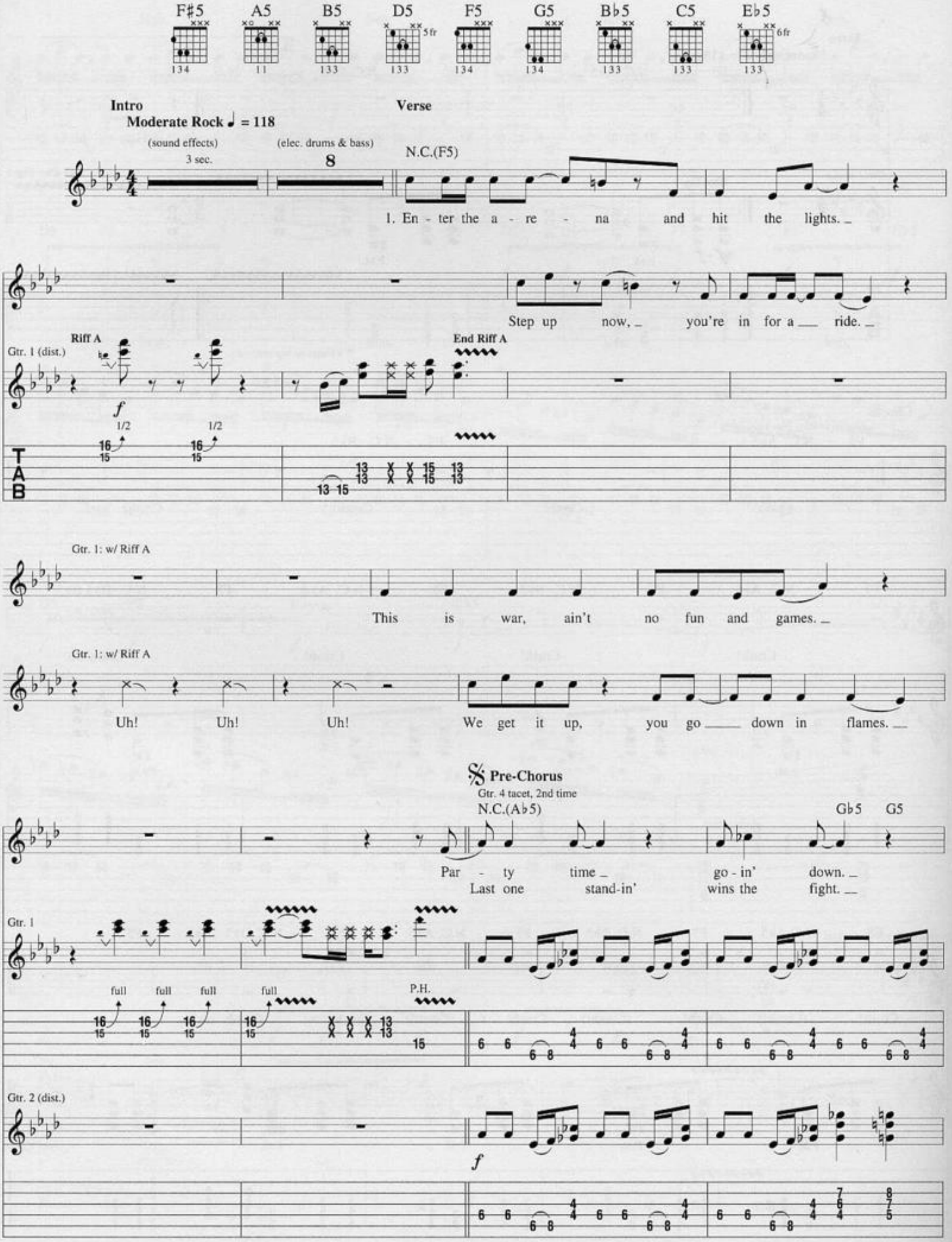
# Crush 'Em

**Words and Music by Dave Mustaine, Marty Friedman and Bud Prager**

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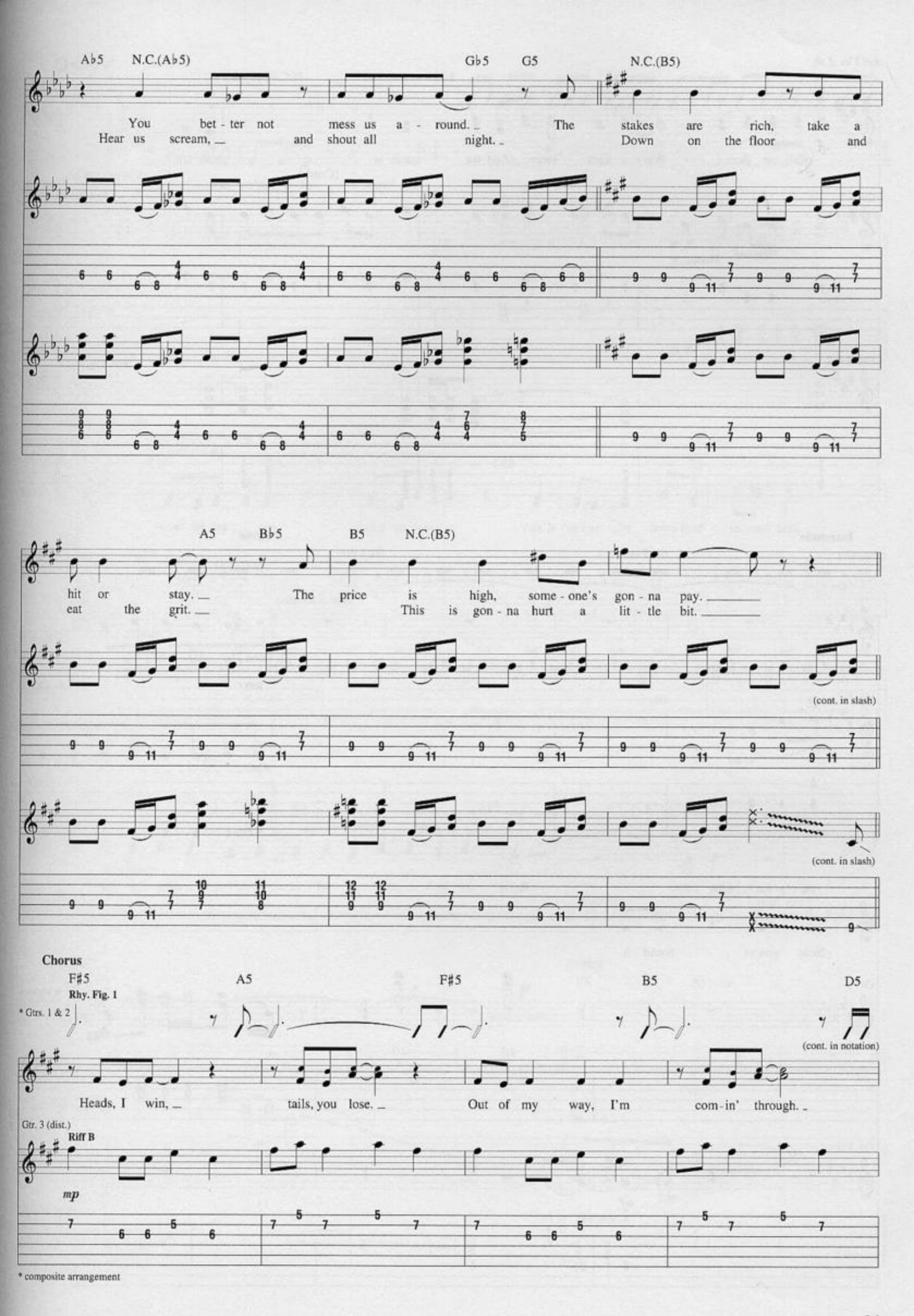
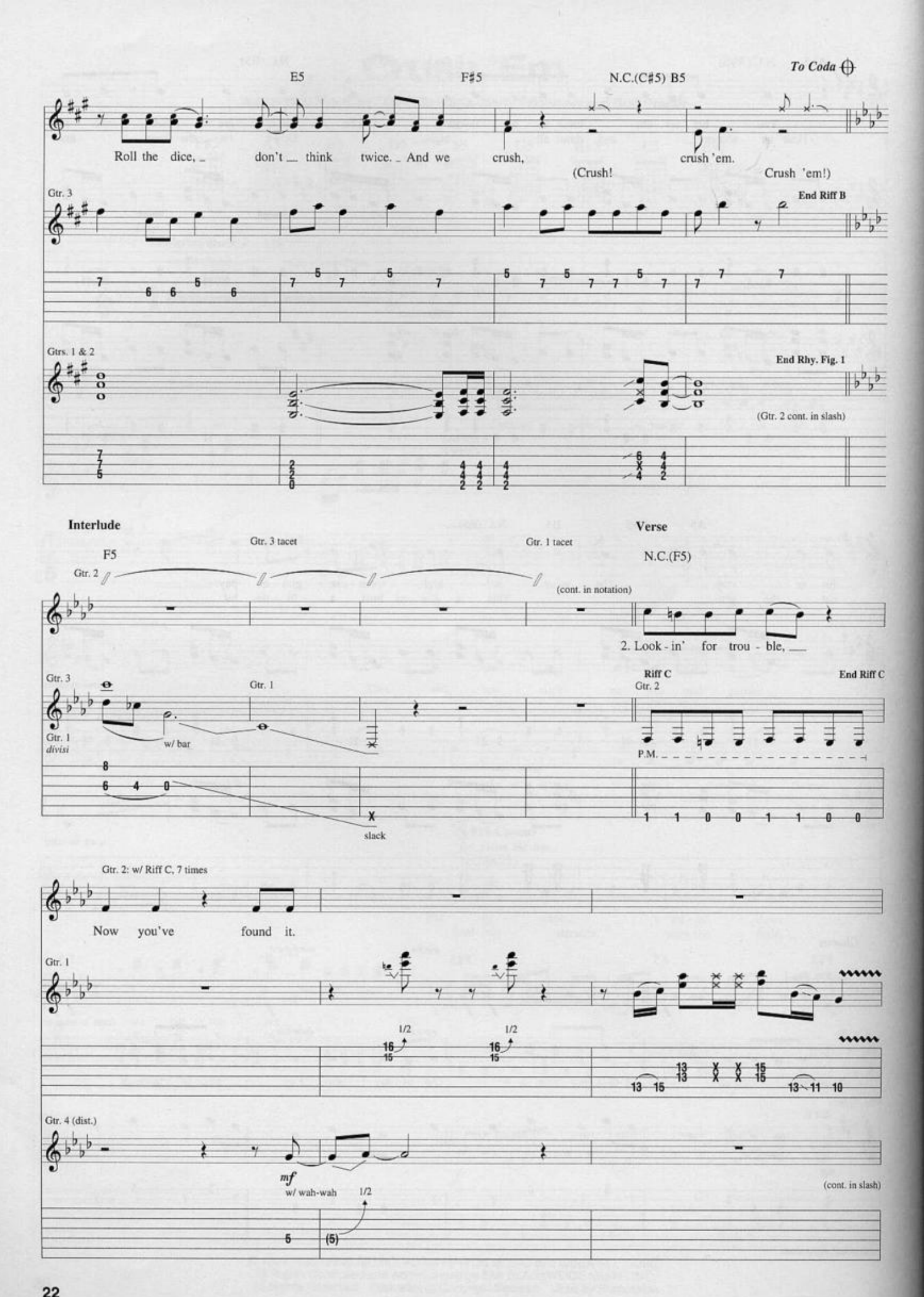
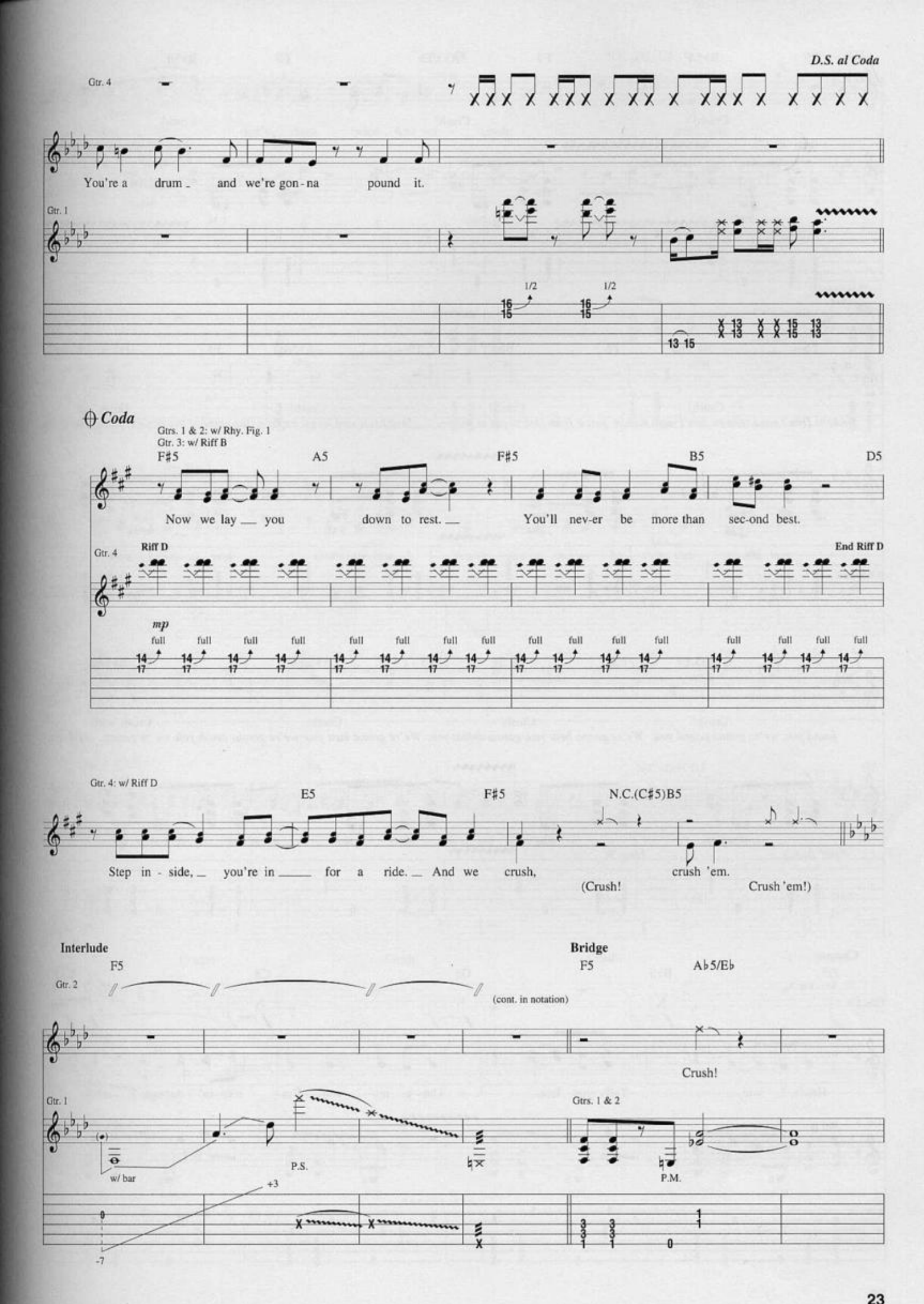
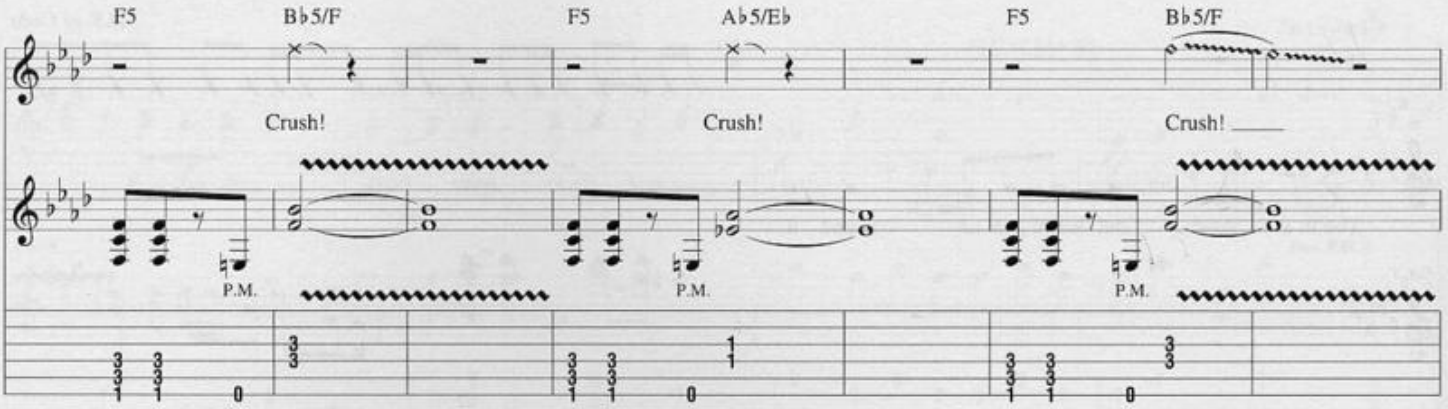
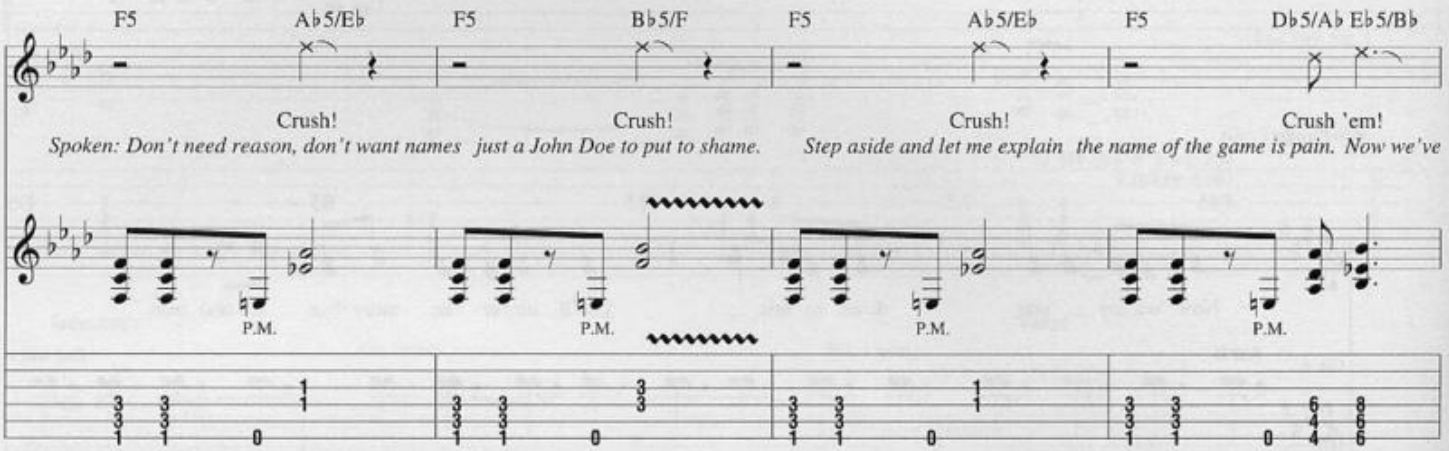



* composite arrangement


To Coda
E5
F♯5
N.C.(C♯5) B5
Roll the dice, don't think twice. And we crush, crush 'em.
(Crush!
Crush 'em!)
Gtr. 3
End Riff B
Gtrs. 1 & 2
End Rhy. Fig. 1
(Gtr. 2 cont. in slash)
Interlude
Verse
F5
Gtr. 3 tacet
Gtr. 1 tacet
N.C.(F5)
Gtr. 2
(cont. in notation)
2. Look - in' for trou - ble,
Gtr. 3
Gtr. 1
Riff C
End Riff C
Gtr. 2
Gtr. 1
divisi
w/ bar
P.M.
slack
Gtr. 2: w/ Riff C, 7 times
Now you've found it.
Gtr. 1
1/2
1/2
Gtr. 4 (dist.)
mf
w/ wah-wah
1/2
(cont. in slash)

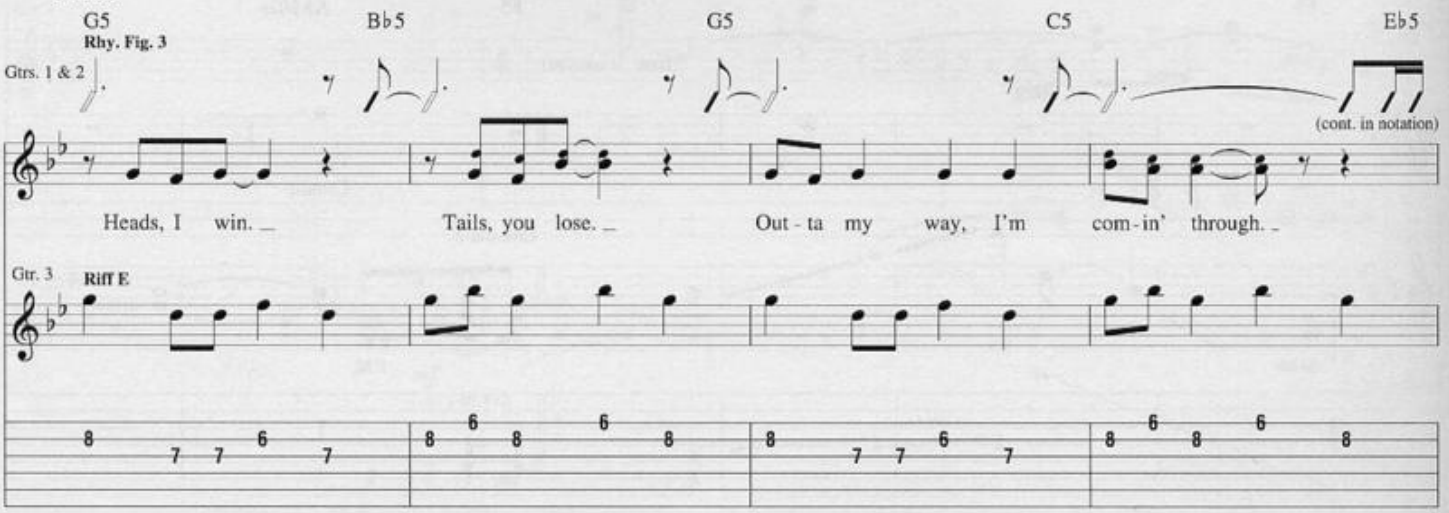

D.S. al Coda
Gtr. 4
You're a drum and we're gon-na pound it.
Gtr. 1
1/2
1/2
13 15
Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Riff B
F♯5
A5
F♯5
B5
D5
Now we lay you down to rest. You'll nev-er be more than sec-ond best.
Gtr. 4
Riff D
End Riff D
mp
full
Gtr. 4: w/ Riff D
E5
F♯5
N.C.(C♯5)B5
Step in-side, you're in for a ride. And we crush, crush 'em.
(Crush! Crush 'em!)
Interlude
F5
Gtr. 2
(cont. in notation)
Bridge
F5
A♭5/E♭
Crush!
Gtr. 1
w/ bar
P.S.
+3
-7
Gtrs. 1 & 2
P.M.

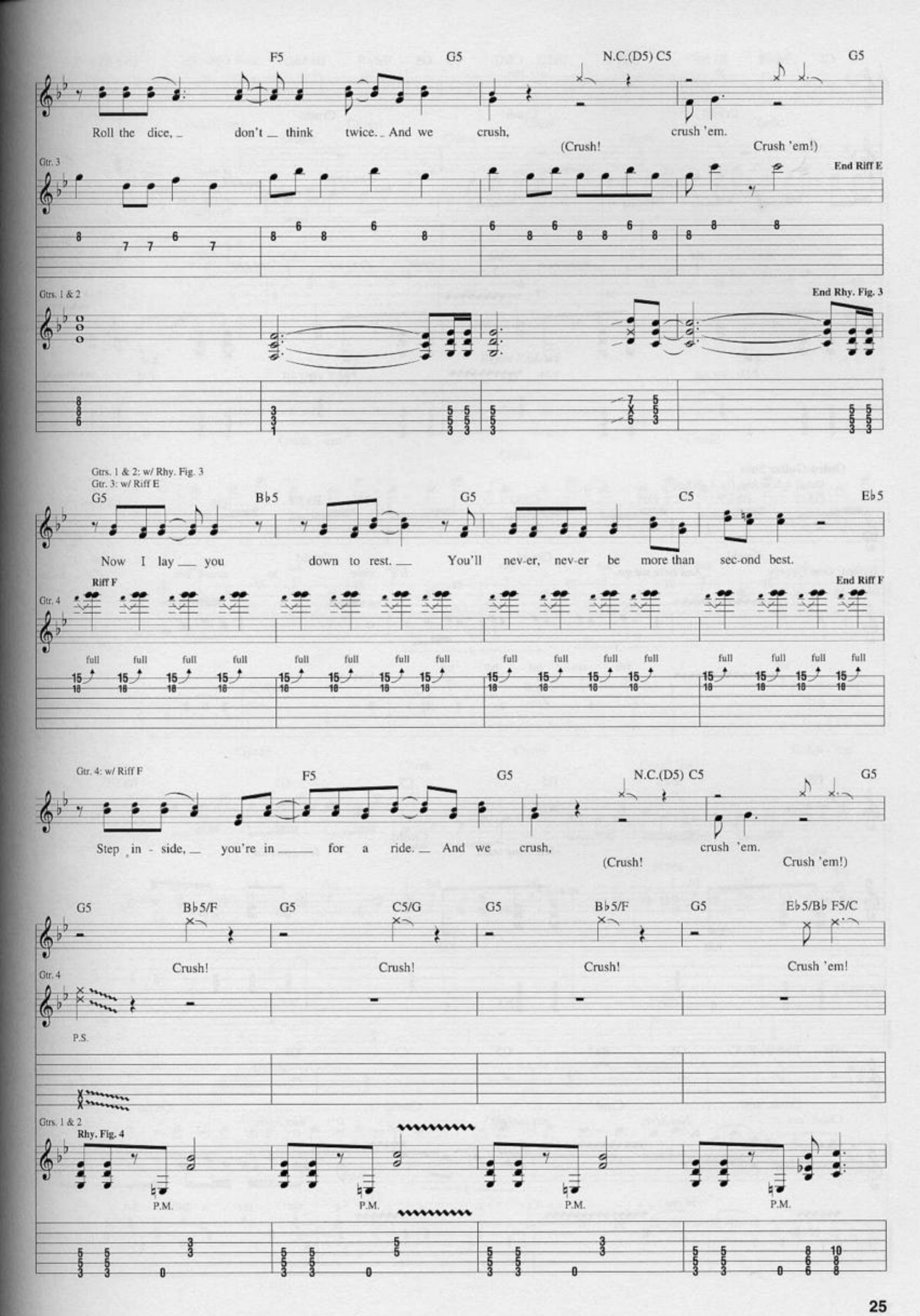

F5
B♭5/F
F5
A♭5/E♭
F5
B♭5/F
Crush!
Crush!
Crush!
P.M.
P.M.
P.M.

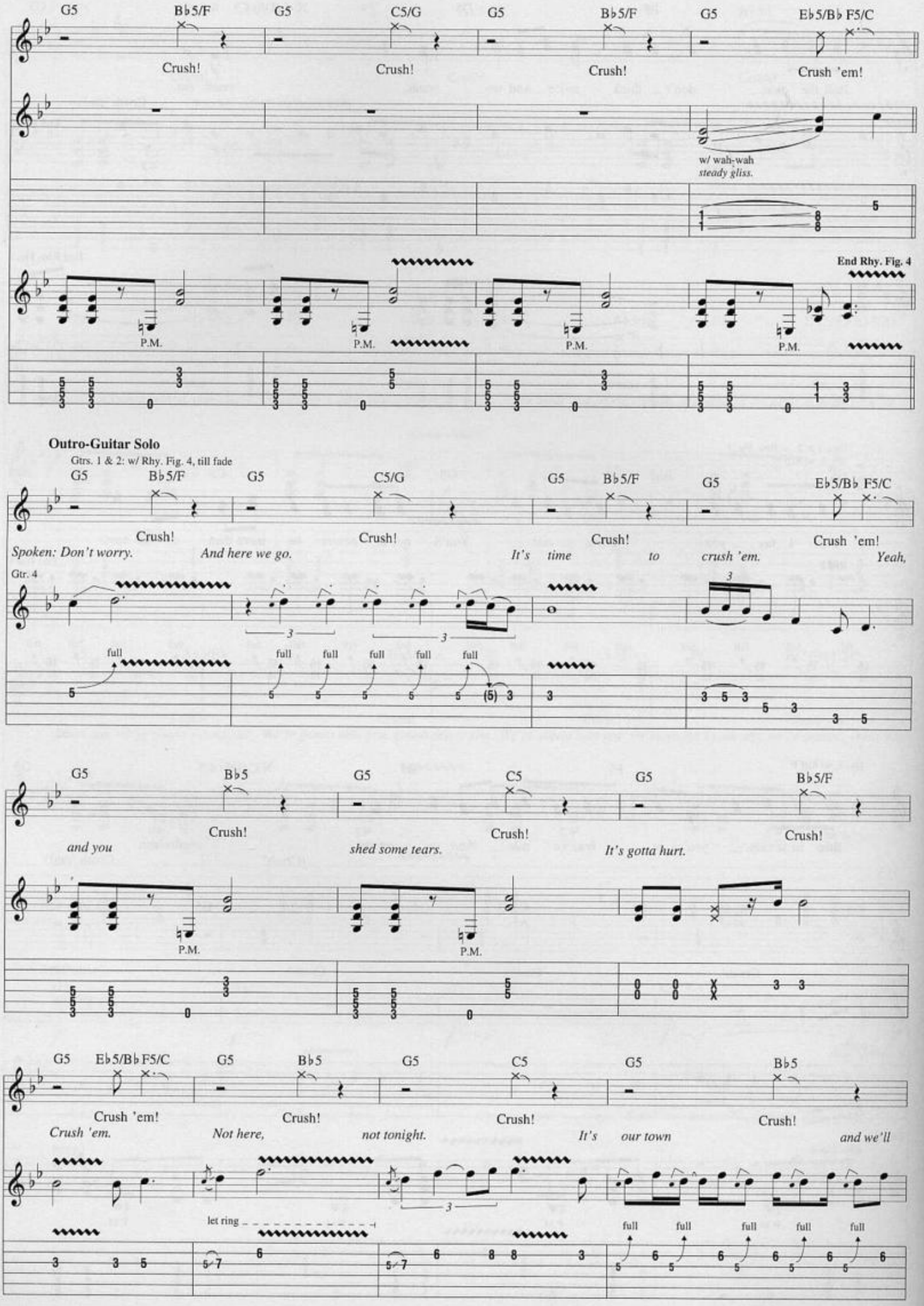

F5
A♭5/E♭
F5
B♭5/F
F5
A♭5/E♭
F5
D♭5/A♭ E♭5/B♭
Crush!
Crush!
Crush!
Crush 'em!
Spoken: Don't need reason, don't want names just a John Doe to put to shame.
Step aside and let me explain the name of the game is pain. Now we've
P.M.
P.M.
P.M.
P.M.

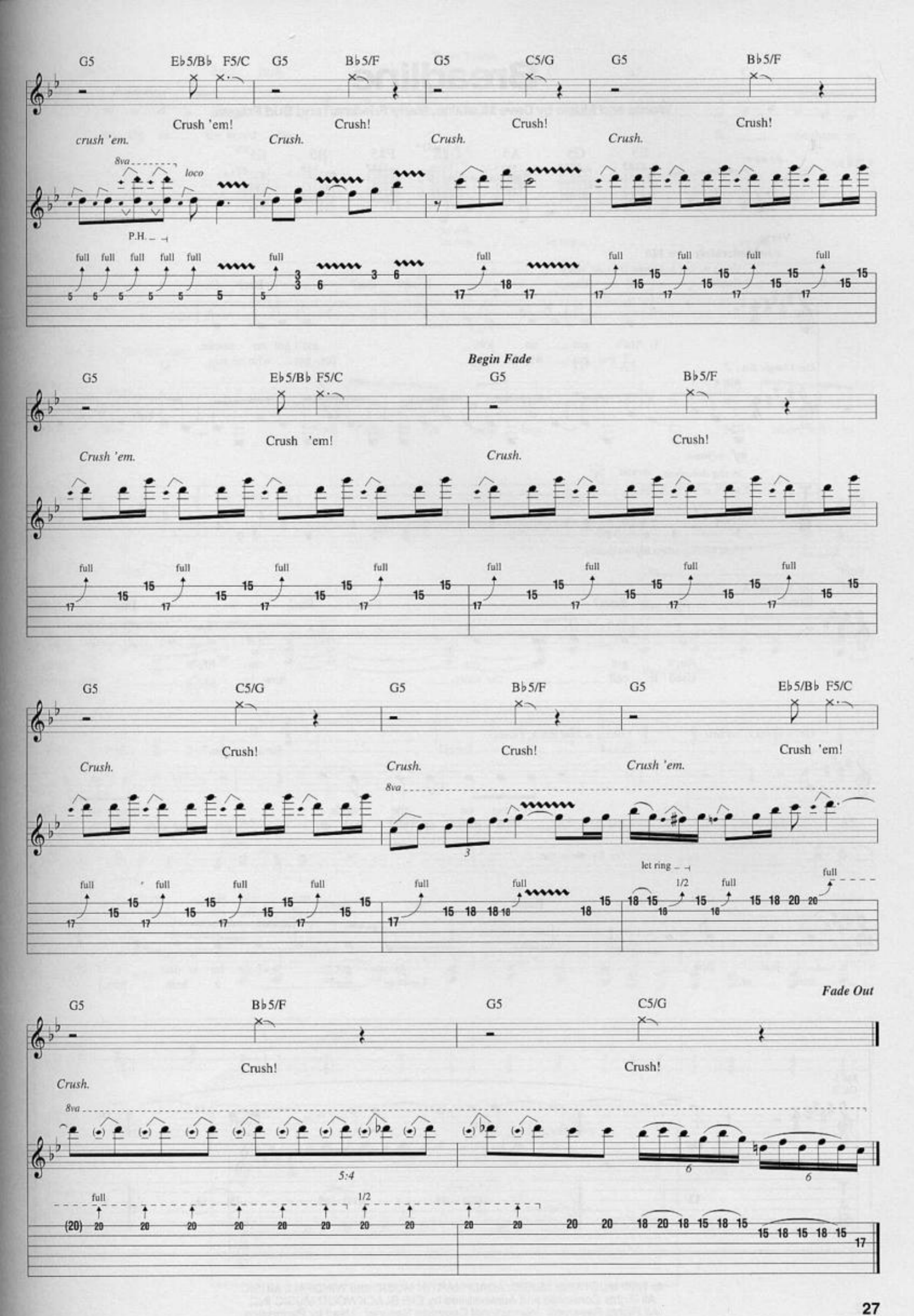
F5
A♭5/E♭
F5
B♭5/F
F5
A♭5/E♭
F5
E♭5/B♭ F5/C
Crush!
Crush!
Crush!
Crush 'em!
found you, we're gonna pound you.
We're gonna beat you, gonna defeat you.
We're gonna bust you, we're gonna crush you, we're gonna...crush 'em.
P.M.
P.M.
P.M.
P.M.
(cont. in slash)

**Chorus**


G5
Rhy. Fig. 3
Gtrs. 1 & 2
B♭5
G5
C5
E♭5
(cont. in notation)
Heads, I win.
Tails, you lose.
Out - ta my way, I'm com - in' through.
Gtr. 3
Riff E


F5
G5
N.C.(D5) C5
G5
Roll the dice, don't think twice. And we crush, crush 'em.
(Crush! Crush 'em!)
Gtr. 3
End Riff E
Gtrs. 1 & 2
End Rhy. Fig. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 3: w/ Riff E
G5
B♭5
G5
C5
E♭5
Now I lay you down to rest. You'll nev-er, nev-er be more than sec-ond best.
Riff F
End Riff F
Gtr. 4
full
Gtr. 4: w/ Riff F
F5
G5
N.C.(D5) C5
G5
Step in - side, you're in for a ride. And we crush, crush 'em.
(Crush! Crush 'em!)
G5
B♭5/F
G5
C5/G
G5
B♭5/F
G5
E♭5/B♭ F5/C
Crush!
Crush!
Crush!
Crush 'em!
Gtr. 4
P.S.
Gtrs. 1 & 2
Rhy. Fig. 4
P.M.
P.M.
P.M.
P.M.


G5 B♭5/F G5 C5/G G5 B♭5/F G5 E♭5/B♭ F5/C
Crush! Crush! Crush! Crush 'em!
w/ wah-wah
steady gliss.
End Rhy. Fig. 4
P.M.
Outro-Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 4, till fade
Spoken: Don't worry. And here we go. It's time to crush 'em. Yeah,
Gtr. 4
full
and you shed some tears. It's gotta hurt.
G5 B♭5 G5 C5 G5 B♭5/F
Crush! Crush! Crush!
Crush 'em! Crush! Crush! Crush!
Crush 'em. Not here, not tonight. It's our town and we'll
let ring


G5
E♭5/B♭ F5/C
G5
B♭5/F
G5
C5/G
G5
B♭5/F
Crush 'em!
Crush!
Crush!
Crush!
crush 'em.
Crush.
Crush.
Crush.
8va
loco
P.H.
full
Begin Fade
G5
E♭5/B♭ F5/C
G5
B♭5/F
Crush 'em!
Crush!
Crush 'em.
Crush.
G5
C5/G
G5
B♭5/F
G5
E♭5/B♭ F5/C
Crush!
Crush!
Crush 'em!
Crush.
Crush.
Crush 'em.
8va
let ring
1/2
Fade Out
G5
B♭5/F
G5
C5/G
Crush!
Crush!
Crush.
8va
5:4
6
6
full
1/2

# Breadline

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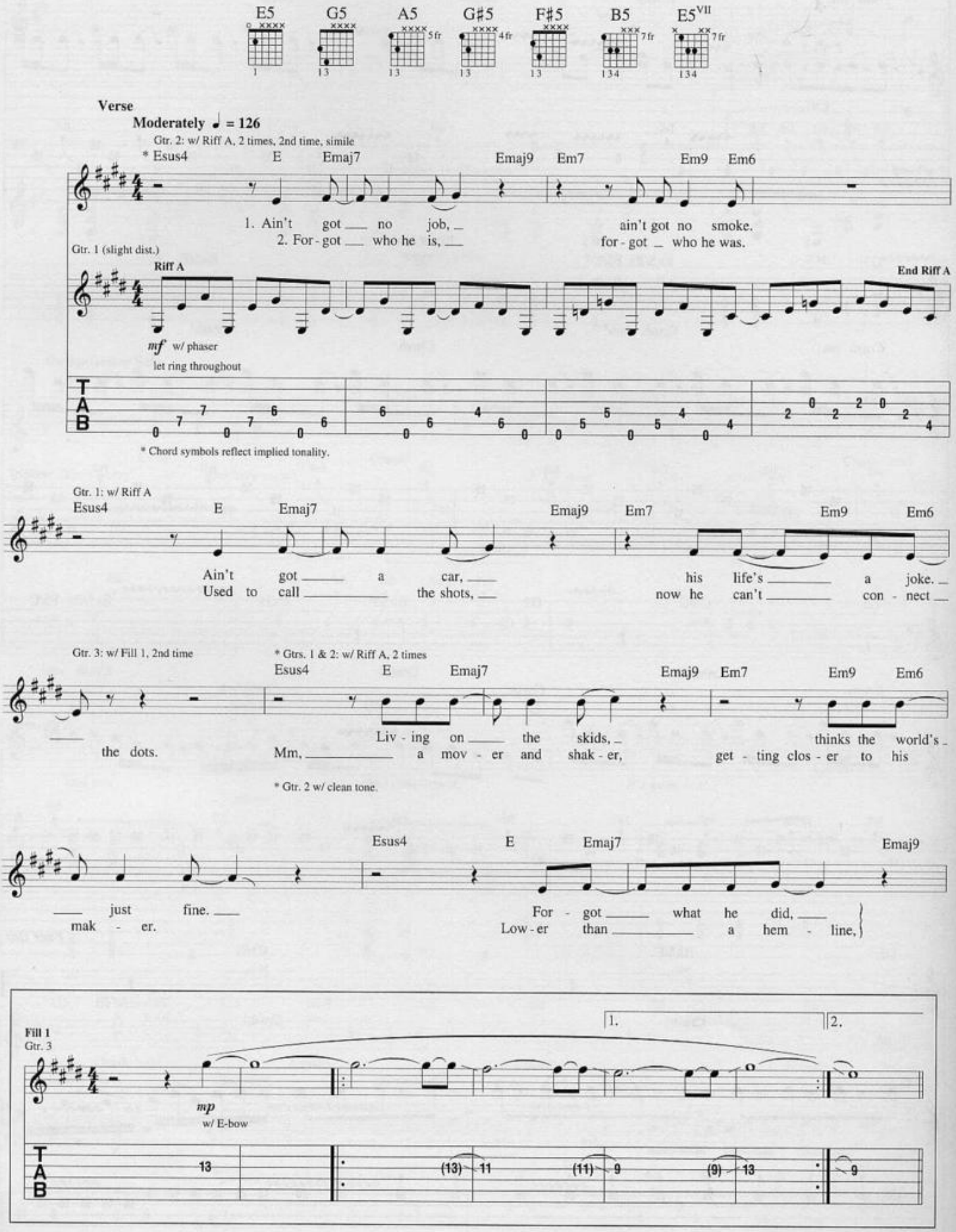


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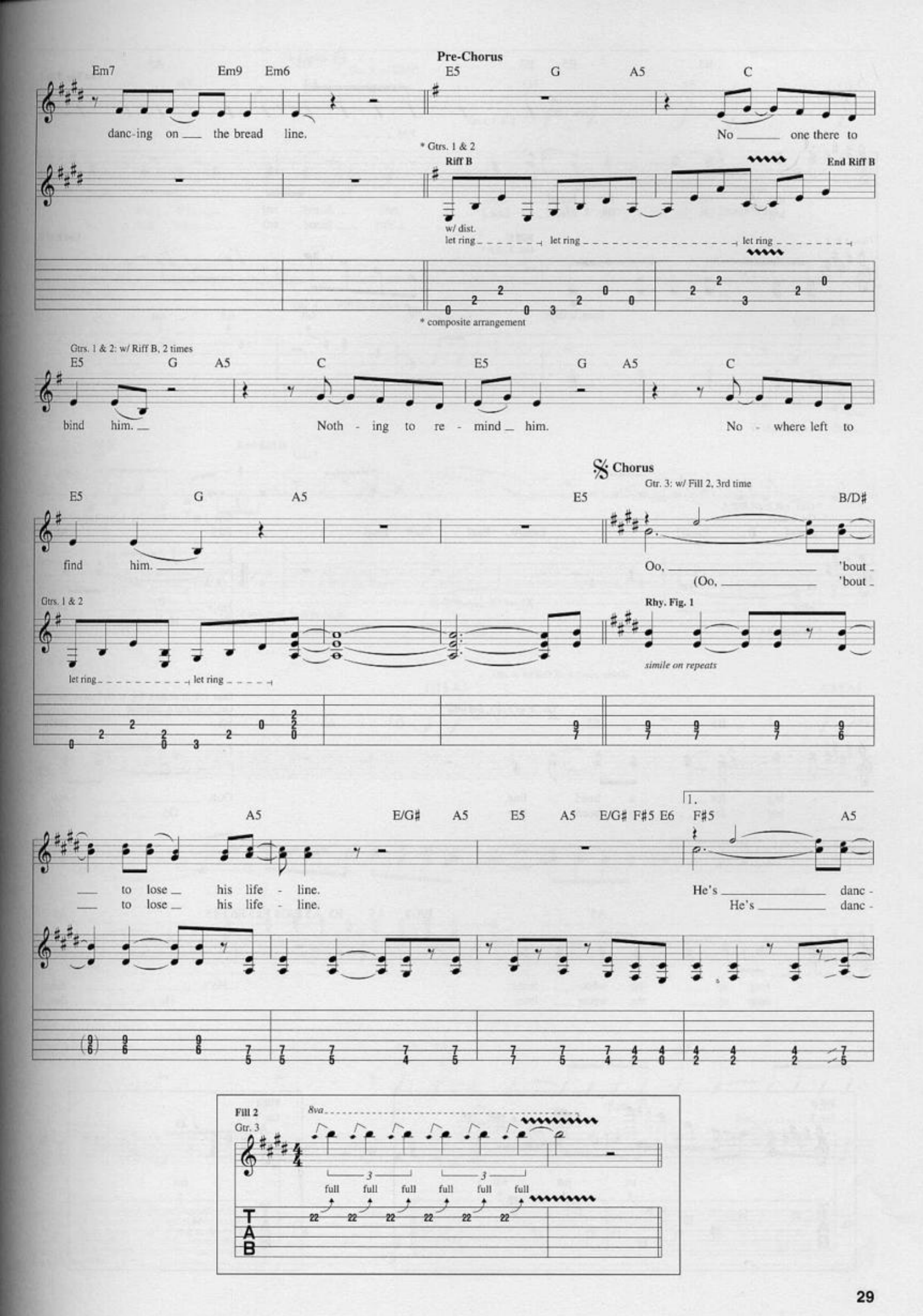
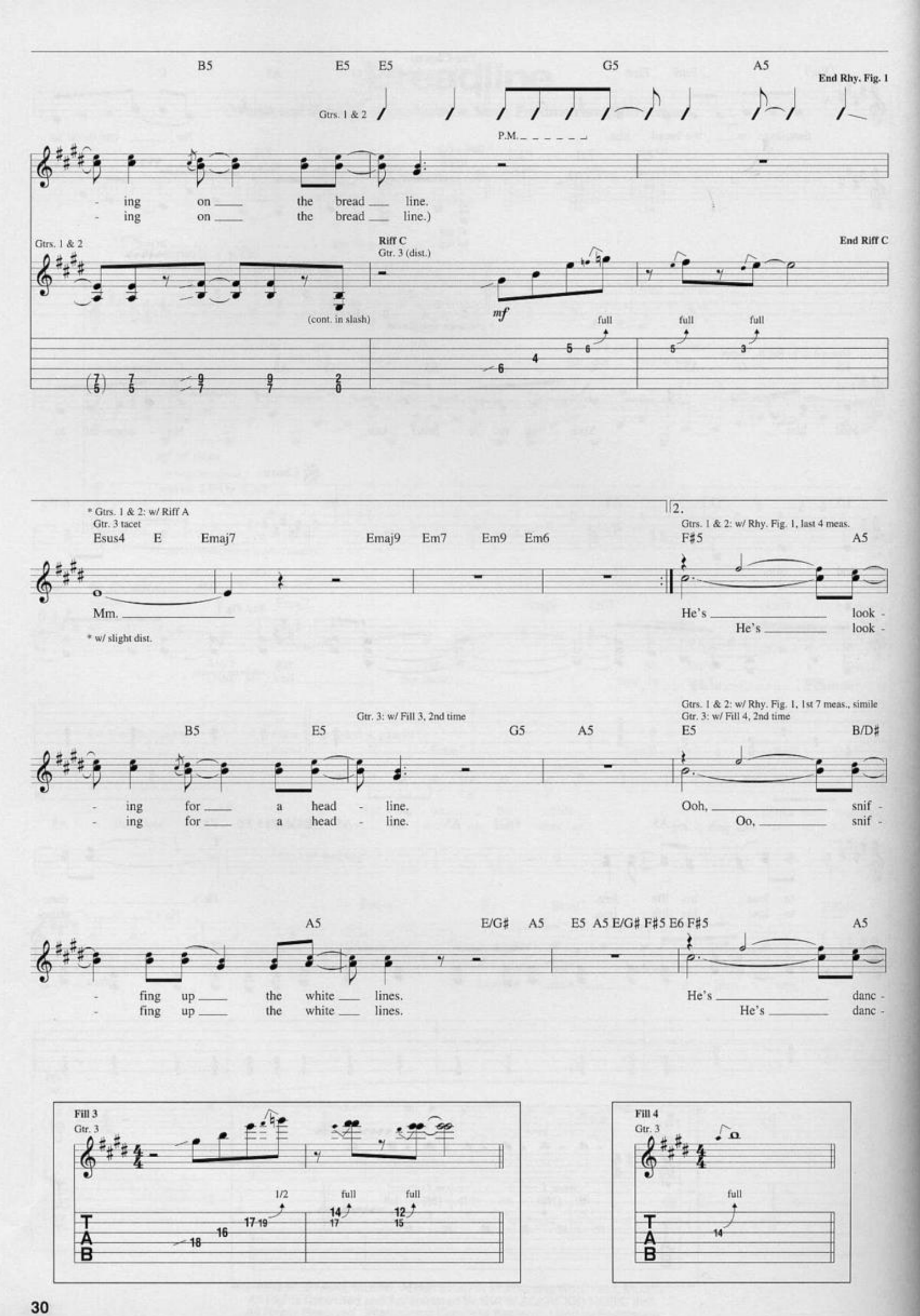
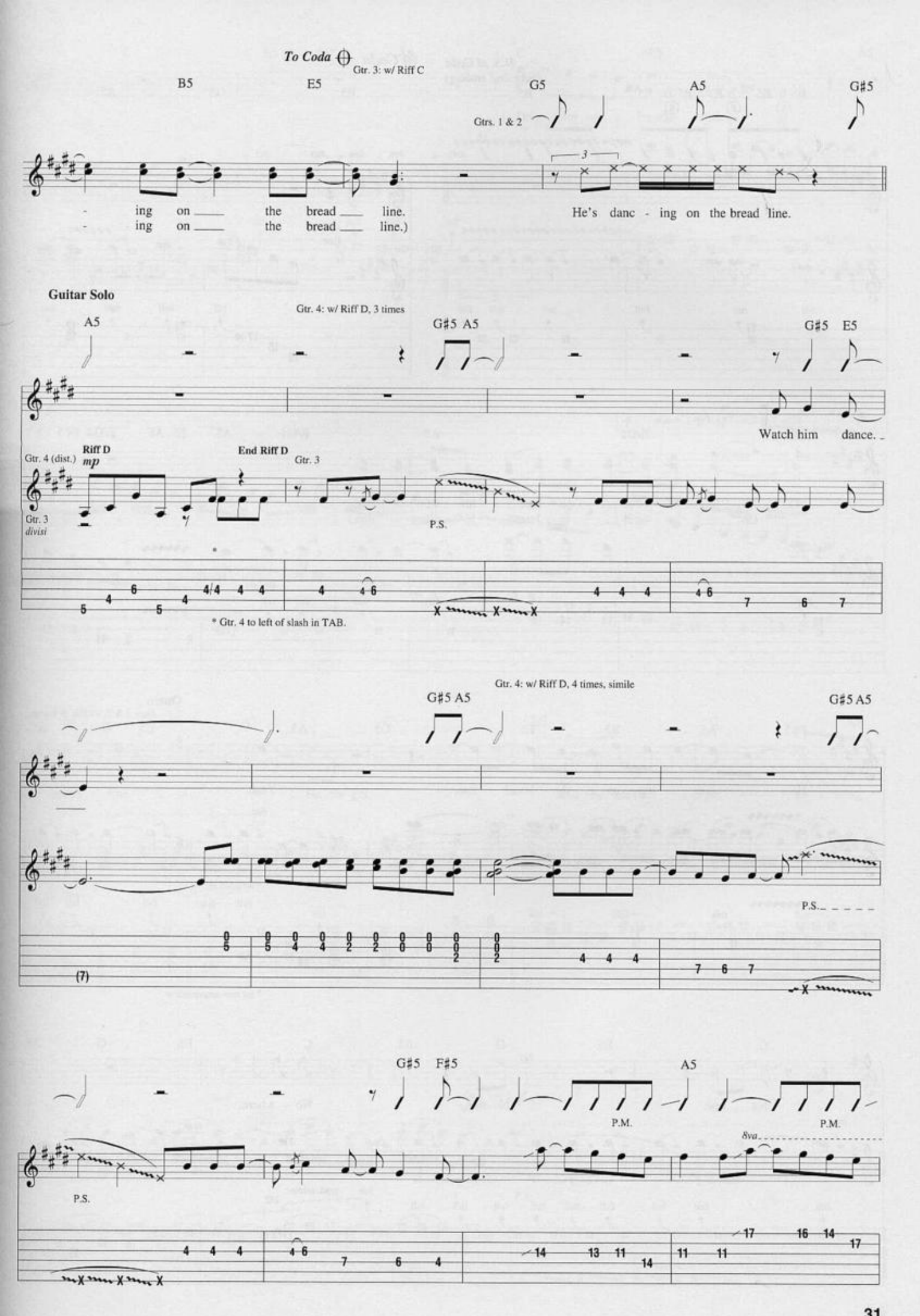
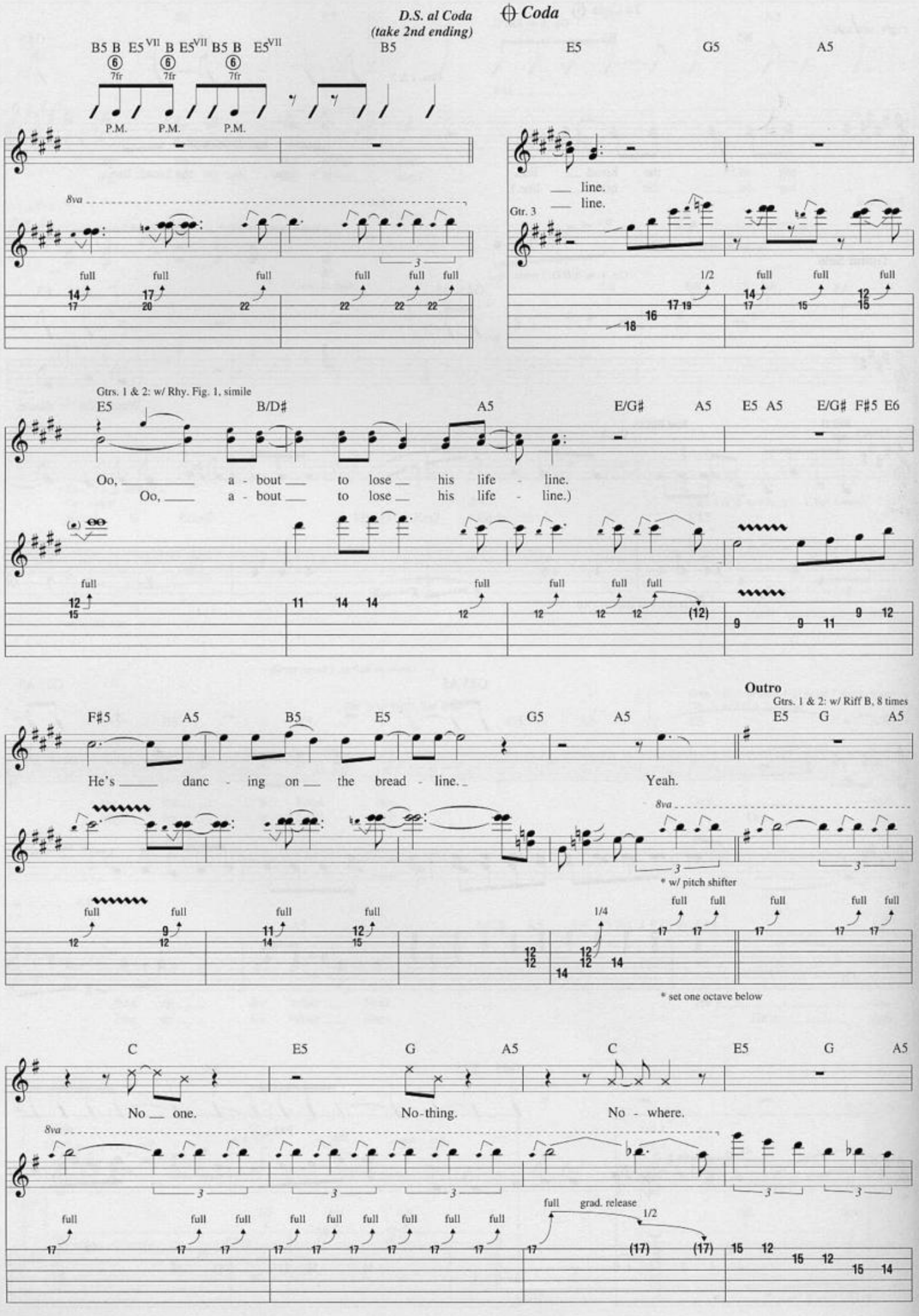
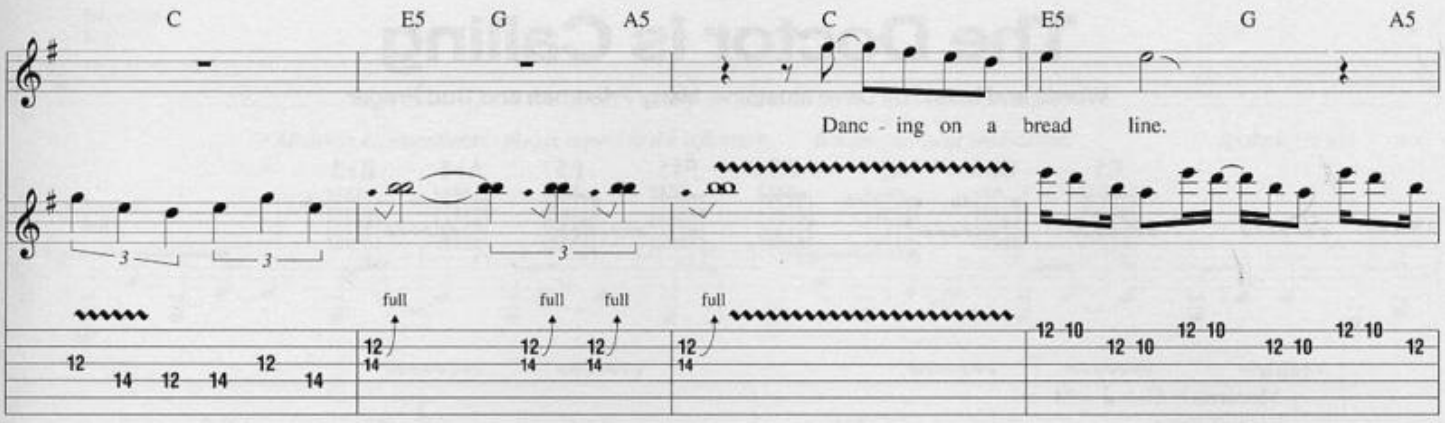
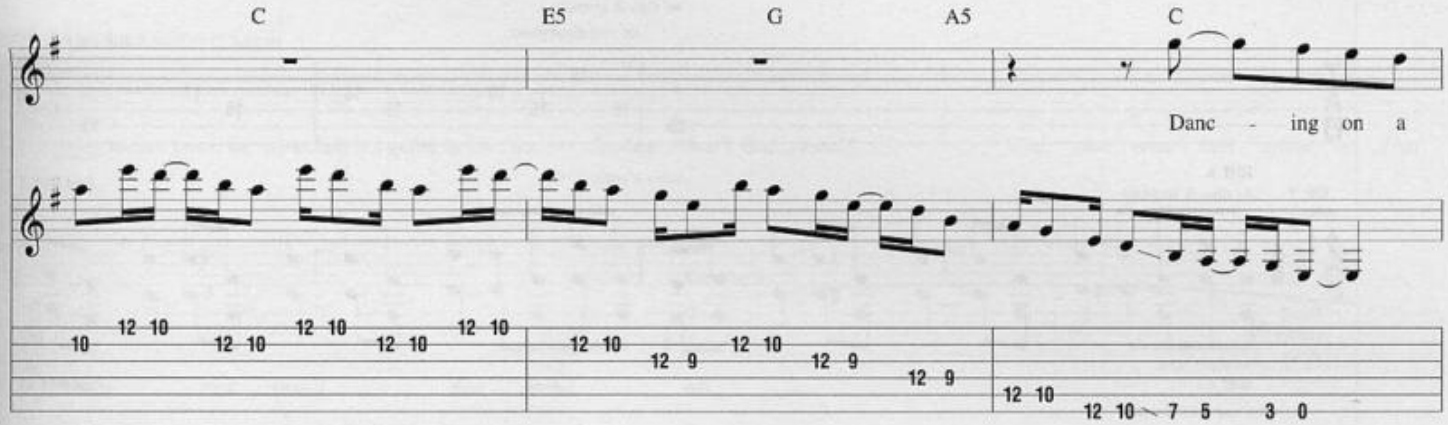

Pre-Chorus
Em7 Em9 Em6 E5 G A5 C
danc-ing on the bread line.
No one there to
* Gtrs. 1 & 2
Riff B
End Riff B
w/ dist.
let ring let ring let ring
* composite arrangement
Gtrs. 1 & 2: w/ Riff B, 2 times
E5 G A5 C E5 G A5 C
bind him.
Noth - ing to re - mind him.
No - where left to
Chorus
Gtr. 3: w/ Fill 2, 3rd time
E5 G A5 E5 B/D#
find him.
Oo, 'bout
(Oo, 'bout
Gtrs. 1 & 2
let ring let ring
Rhy. Fig. 1
simile on repeats
A5 E/G# A5 E5 A5 E/G# F#5 E6 F#5 A5
to lose his life - line.
to lose his life - line.
He's danc -
He's danc -
Fill 2
Gtr. 3
8va
full full full full full full
T
A
B

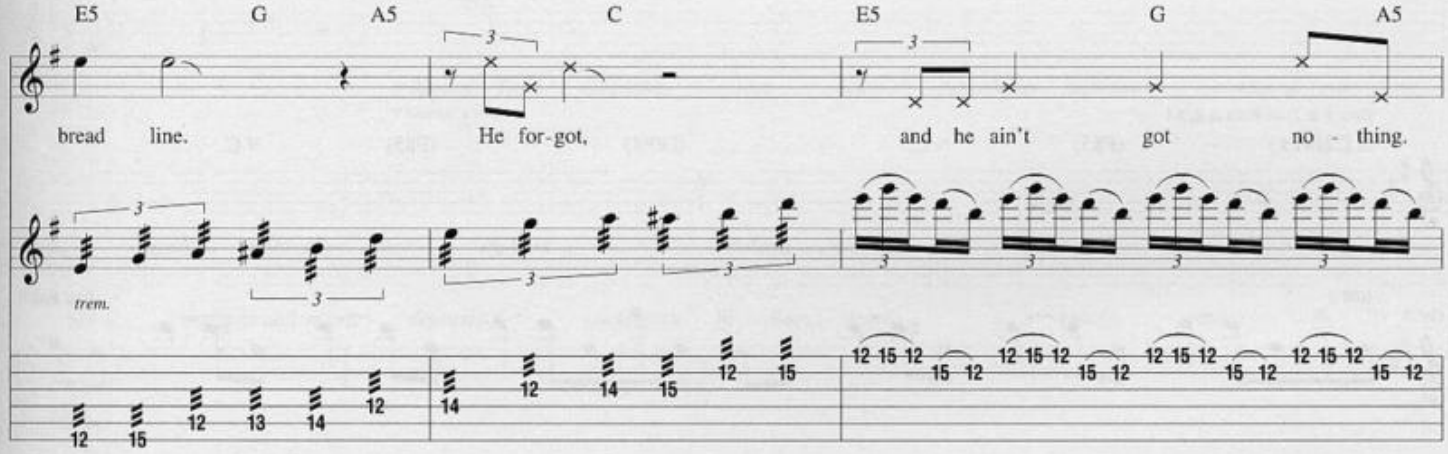

B5 E5 E5 G5 A5
End Rhy. Fig. 1
Gtrs. 1 & 2
P.M.
- ing on the bread line.
- ing on the bread line.)
Gtrs. 1 & 2
Riff C
Gtr. 3 (dist.)
End Riff C
(cont. in slash)
mf
full full full
* Gtrs. 1 & 2: w/ Riff A
Gtr. 3 tacet
Esus4 E Emaj7 Emaj9 Em7 Em9 Em6
Mm.
* w/ slight dist.
2.
Gtrs. 1 & 2: w/ Rhy. Fig. 1, last 4 meas.
F#5 A5
He's look -
He's look -
Gtr. 3: w/ Fill 3, 2nd time
B5 E5 G5 A5
- ing for a head - line.
- ing for a head - line.
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas., simile
Gtr. 3: w/ Fill 4, 2nd time
E5 B/D#
Ooh, snif -
Oo, snif -
A5 E/G# A5 E5 A5 E/G# F#5 E6 F#5 A5
- fing up the white lines.
- fing up the white lines.
He's danc -
He's danc -
Fill 3
Gtr. 3
1/2 full full
Fill 4
Gtr. 3
full

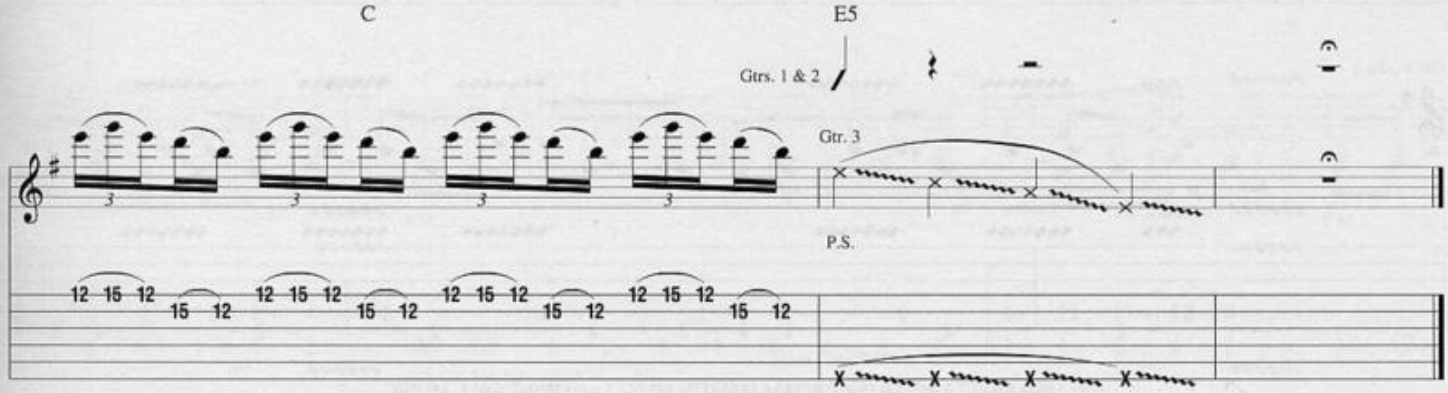

To Coda
Gtr. 3: w/ Riff C
B5
E5
G5
A5
G♯5
Gtrs. 1 & 2
- ing on the bread line.
- ing on the bread line.)
He's danc - ing on the bread line.
Guitar Solo
Gtr. 4: w/ Riff D, 3 times
A5
G♯5 A5
G♯5 E5
Watch him dance.
Gtr. 4 (dist.)
Riff D
mp
End Riff D
Gtr. 3
Gtr. 3
divisi
P.S.
* Gtr. 4 to left of slash in TAB.
Gtr. 4: w/ Riff D, 4 times, simile
G♯5 A5
G♯5 A5
P.S.
(7)
G♯5 F♯5
A5
P.M.
P.M.
8va
P.S.


D.S. al Coda
(take 2nd ending)
Coda
B5 B E5VII B E5VII B5 B E5VII
B5
E5
G5
A5
7fr
P.M.
8va
full
line.
line.
Gtr. 3
1/2
Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
E5
B/D#
A5
E/G#
A5
E5 A5
E/G# F#5 E6
Oo, a - bout to lose his life - line.
Oo, a - bout to lose his life - line.)
Outro
Gtrs. 1 & 2: w/ Riff B, 8 times
F#5
A5
B5
E5
G5
A5
E5
G
A5
He's danc - ing on the bread - line.
Yeah.
* w/ pitch shifter
1/4
* set one octave below
C
E5
G
A5
C
E5
G
A5
No one.
No-thing.
No - where.
grad. release
1/2


C E5 G A5 C E5 G A5
Danc - ing on a bread line.
full full full full

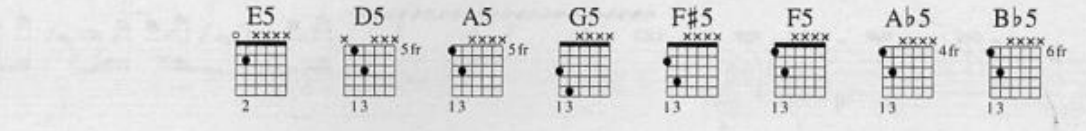

C E5 G A5 C
Danc - ing on a


E5 G A5 C E5 G A5
bread line. He for-got, and he ain't got no - thing.
trem.


C E5
Gtrs. 1 & 2
Gtr. 3
P.S.

# The Doctor Is Calling

**Words and Music by Dave Mustaine, Marty Friedman and Bud Prager**




**Intro**

**Moderately Slow ♩ = 94**

N.C.(D/F♯) (F♯5) N.C. (D/F♯) (F♯5) N.C.

Gtr. 3 (elec.)

*mf*

w/ dist. & tremolo

let ring throughout

**Riff A**

Gtr. 1 (elec.)

w/ dist. & tremolo

**End Riff A**

Gtr. 2 (elec.) *divisi*

w/ clean tone

**Riff A1**

let ring throughout

**End Riff A1**

* Key signature denotes F♯ Phrygian.

Gtrs. 1 & 2: w/ Riffs A & A1

N.C.(D/F♯) (F♯5) N.C. (D/F♯) (F♯5) N.C.

** *Spoken: Dad-dy, Dad-dy, the doc-tor's call-ing.*

**Riff B**

Gtr. 3

**End Riff B**

Gtr. 4 (elec.)

*fade in* *p* — *mf*

w/ dist.

** Child's voice.

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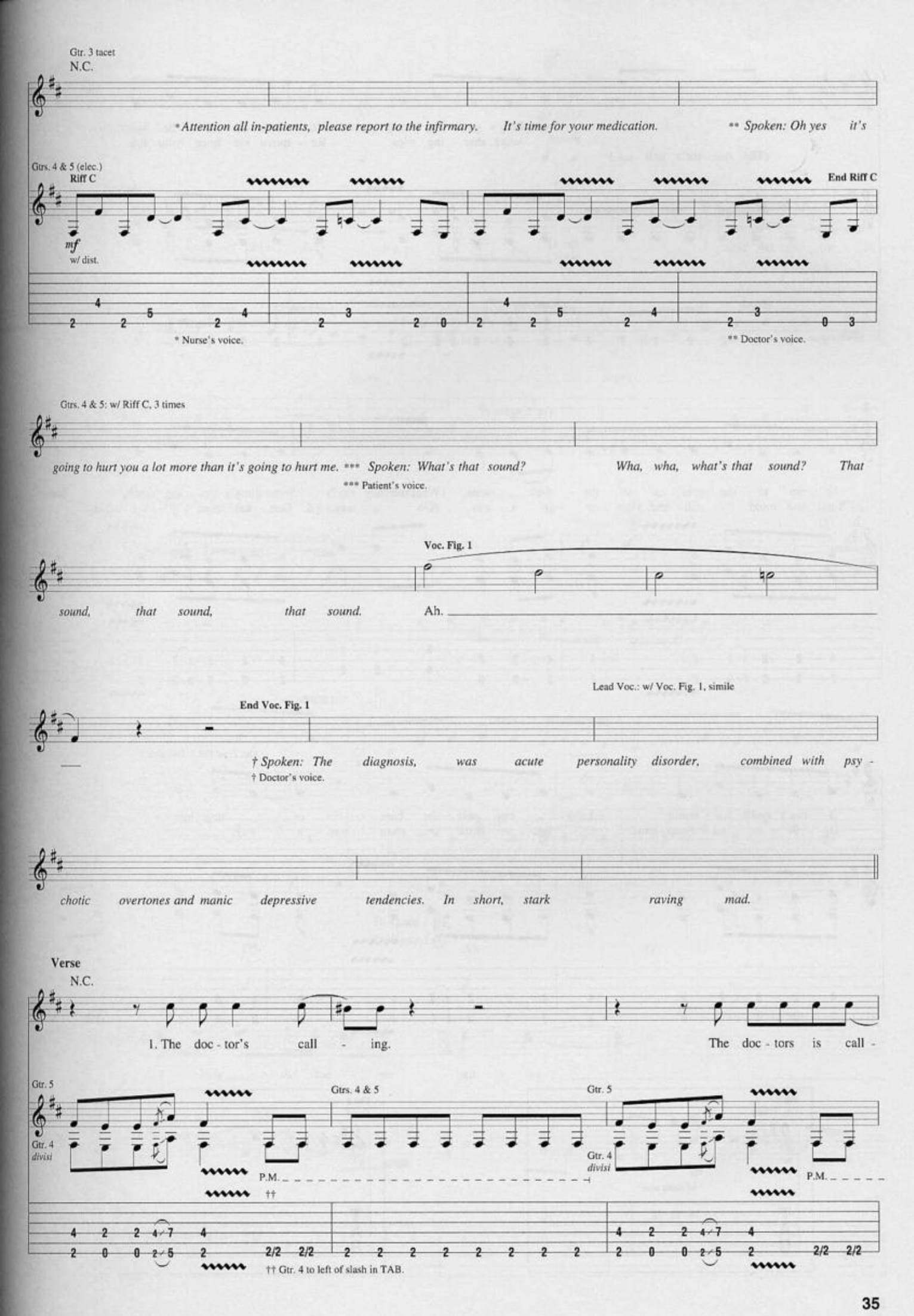
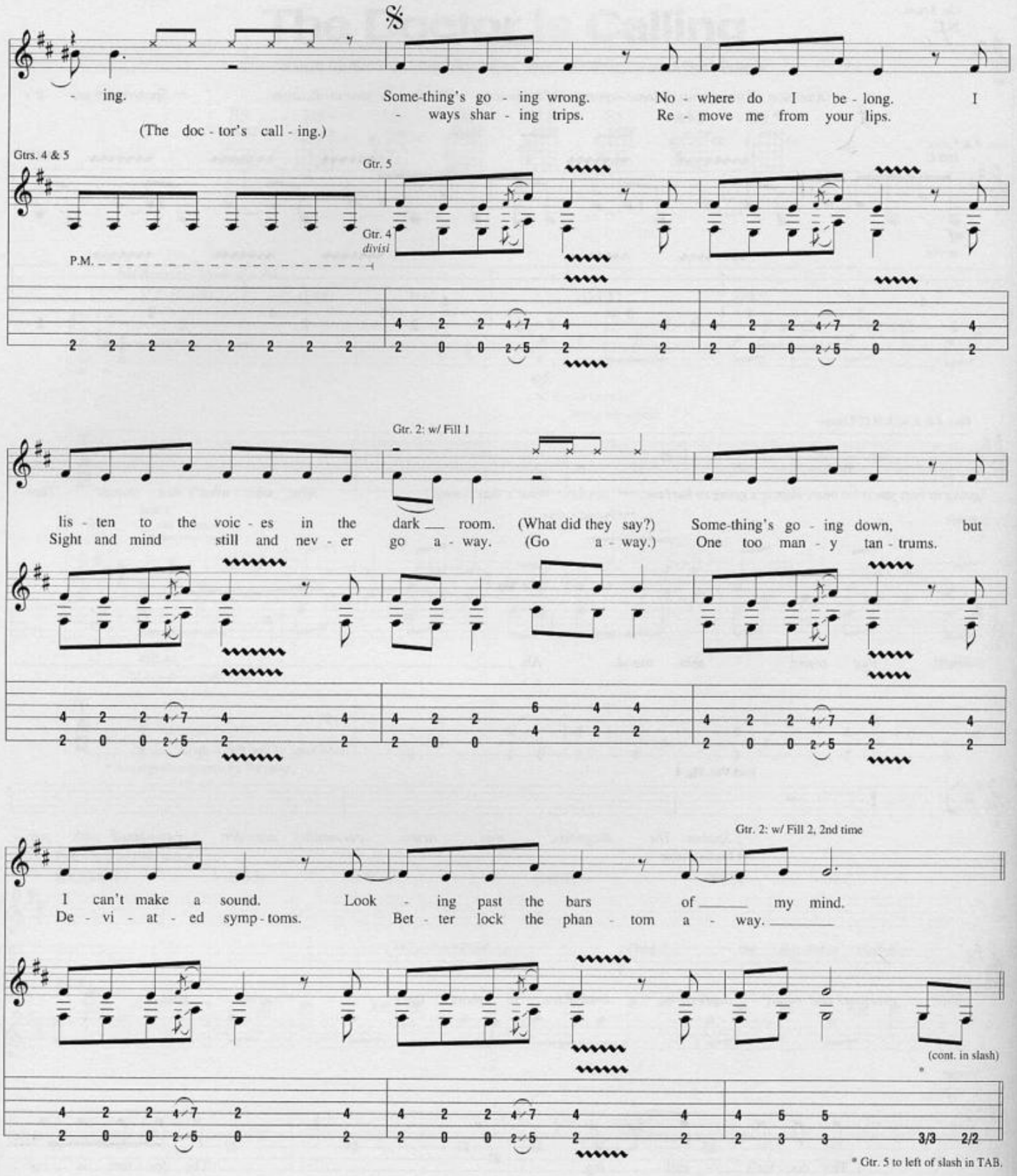
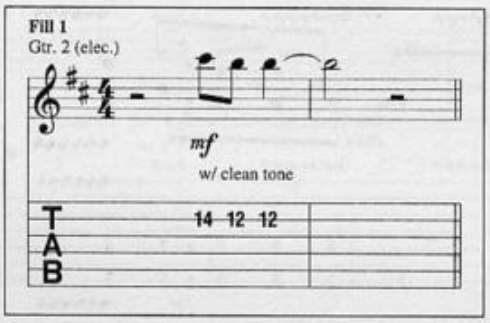
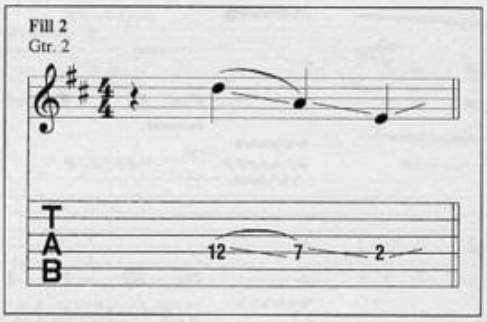
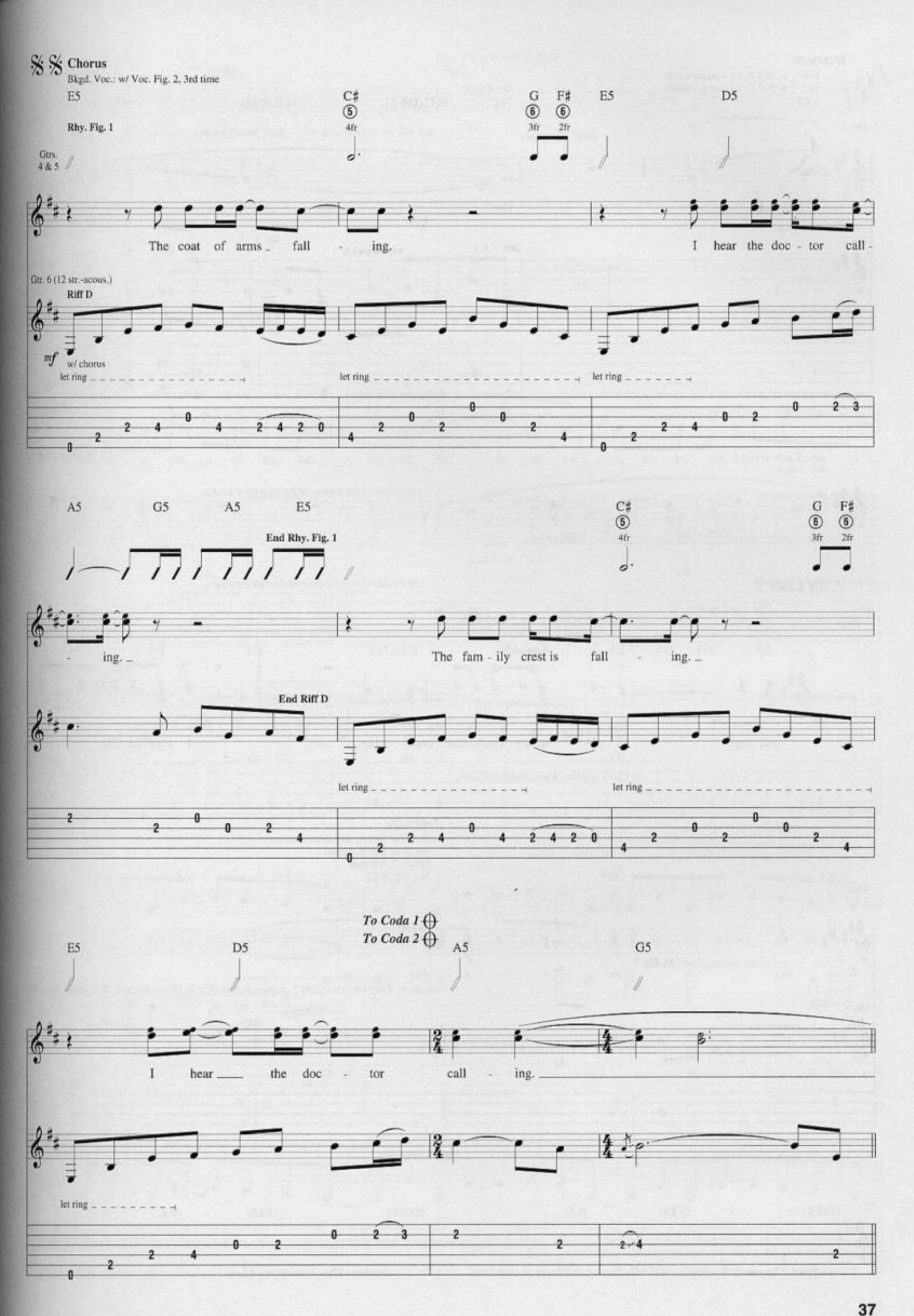
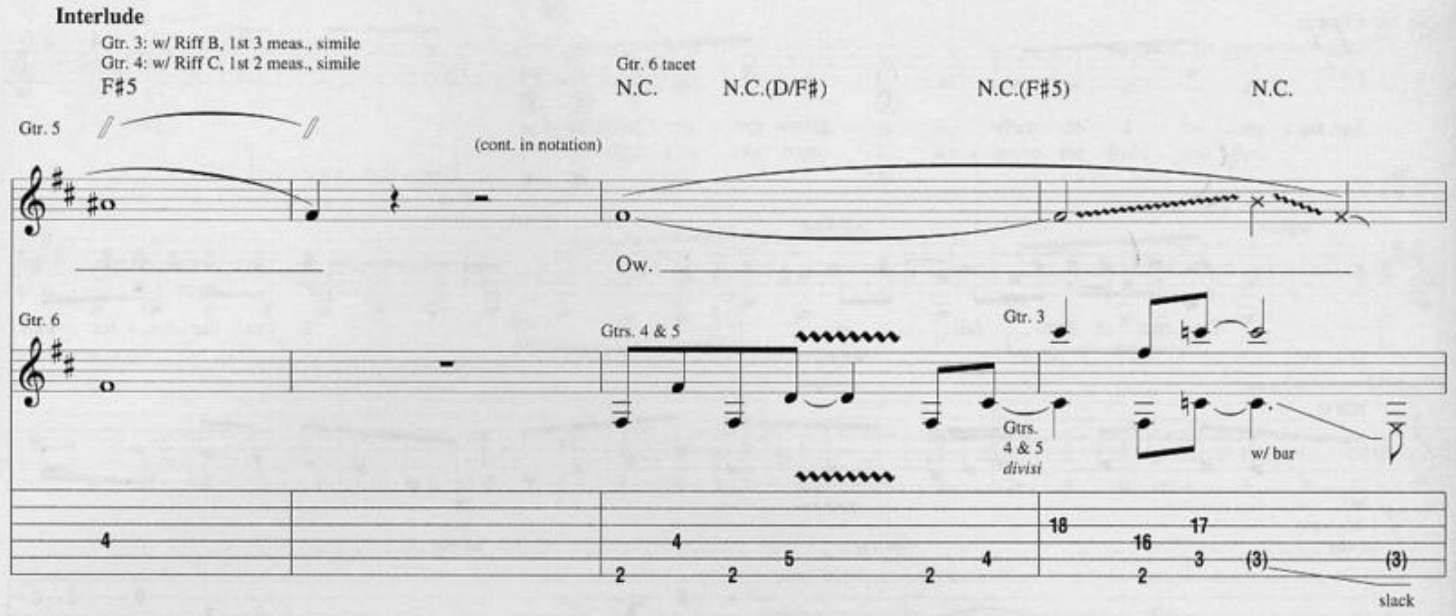

Gtr. 3 tacet
N.C.
*Attention all in-patients, please report to the infirmary. It's time for your medication. ** Spoken: Oh yes it's
Gtrs. 4 & 5 (elec.)
Riff C
End Riff C
mf
w/ dist.
* Nurse's voice.
** Doctor's voice.
Gtrs. 4 & 5: w/ Riff C, 3 times
going to hurt you a lot more than it's going to hurt me. *** Spoken: What's that sound? Wha, wha, what's that sound? That
*** Patient's voice.
Voc. Fig. 1
sound, that sound, that sound. Ah.
Lead Voc.: w/ Voc. Fig. 1, simile
End Voc. Fig. 1
† Spoken: The diagnosis, was acute personality disorder, combined with psy -
† Doctor's voice.
chotic overtones and manic depressive tendencies. In short, stark raving mad.
Verse
N.C.
1. The doc - tor's call - ing. The doc - tors is call -
Gtr. 5
Gtr. 4
divisi
Gtrs. 4 & 5
Gtr. 5
Gtr. 4
divisi
P.M.
††
P.M.
†† Gtr. 4 to left of slash in TAB.

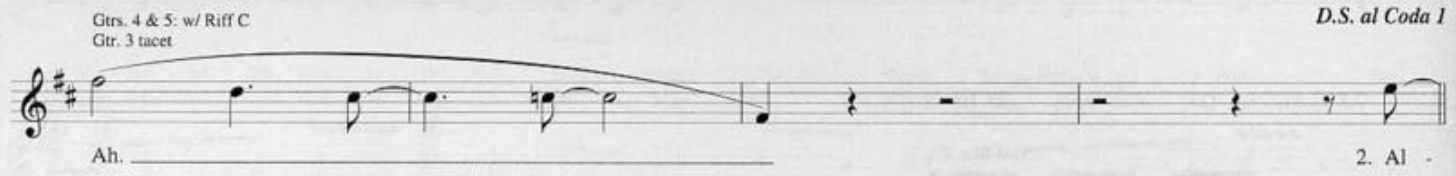

Gtrs. 4 & 5
Gtr. 5
Gtr. 4
divisi
P.M.
- ing.
Some-thing's go - ing wrong.
No - where do I be - long.
I
- ways shar - ing trips.
Re - move me from your lips.
(The doc - tor's call - ing.)
Gtr. 2: w/ Fill 1
lis - ten to the voic - es in the dark room.
(What did they say?)
Some-thing's go - ing down, but
Sight and mind still and nev - er go a - way.
(Go a - way.)
One too man - y tan - trums.
Gtr. 2: w/ Fill 2, 2nd time
I can't make a sound.
Look - ing past the bars of my mind.
De - vi - at - ed symp - toms.
Bet - ter lock the phan - tom a - way.
(cont. in slash)
* Gtr. 5 to left of slash in TAB.

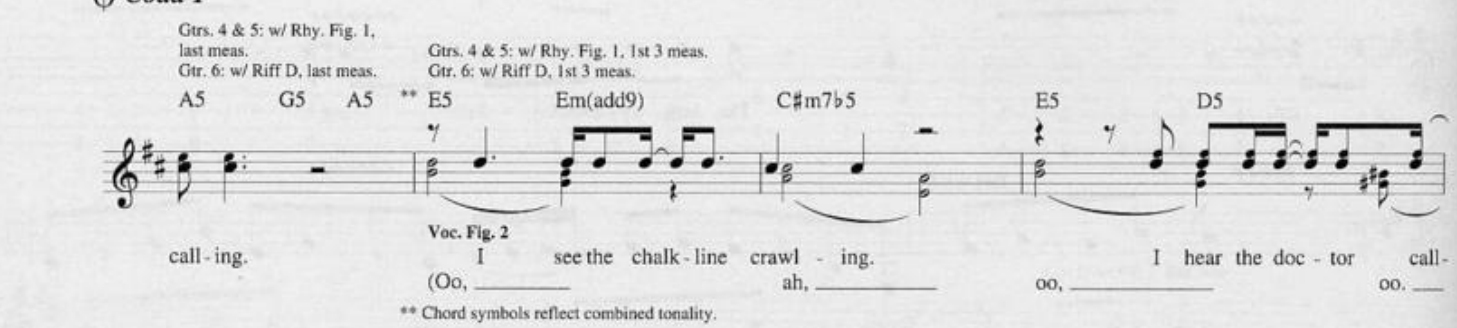

Fill 1
Gtr. 2 (elec.)
mf
w/ clean tone
TAB
14 12 12

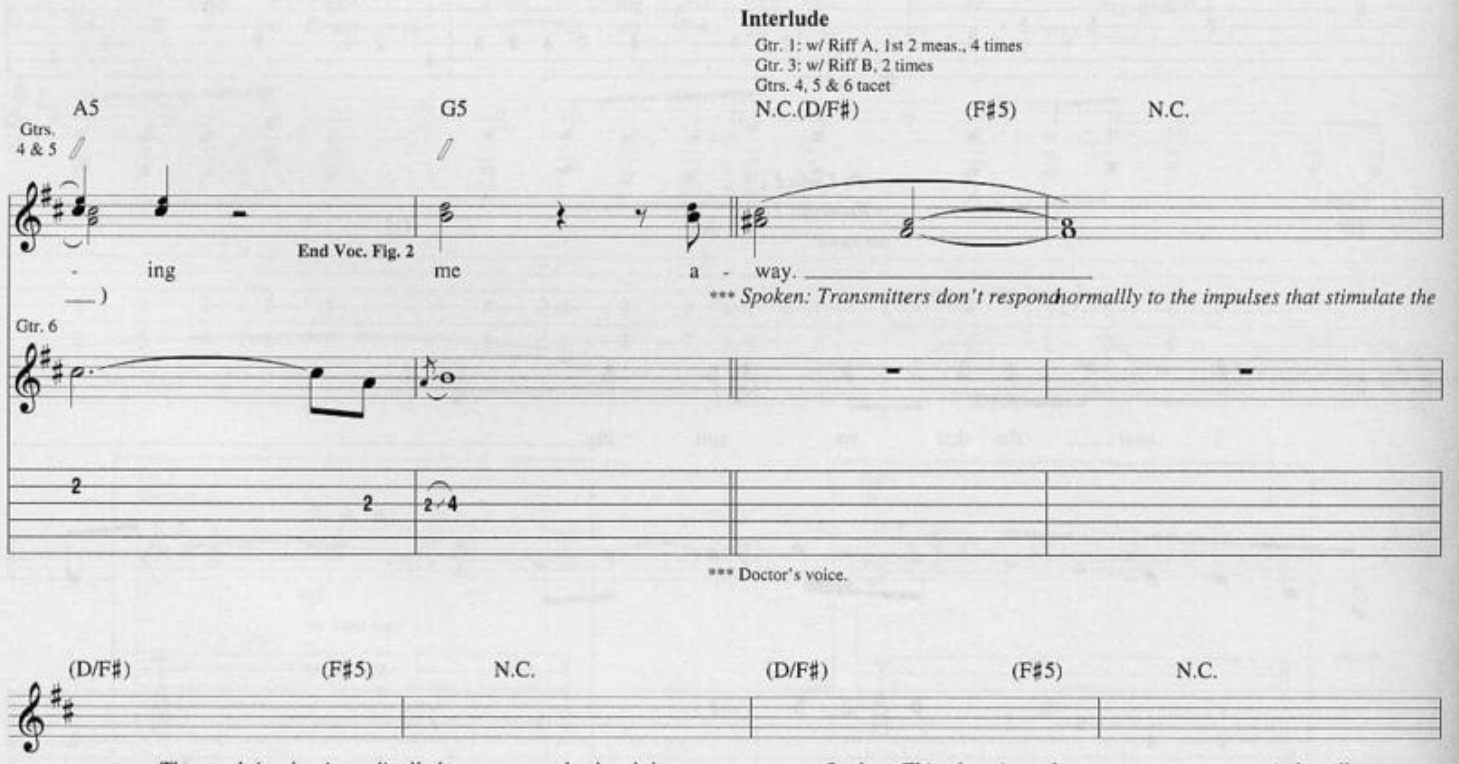

Fill 2
Gtr. 2
TAB
12 7 2

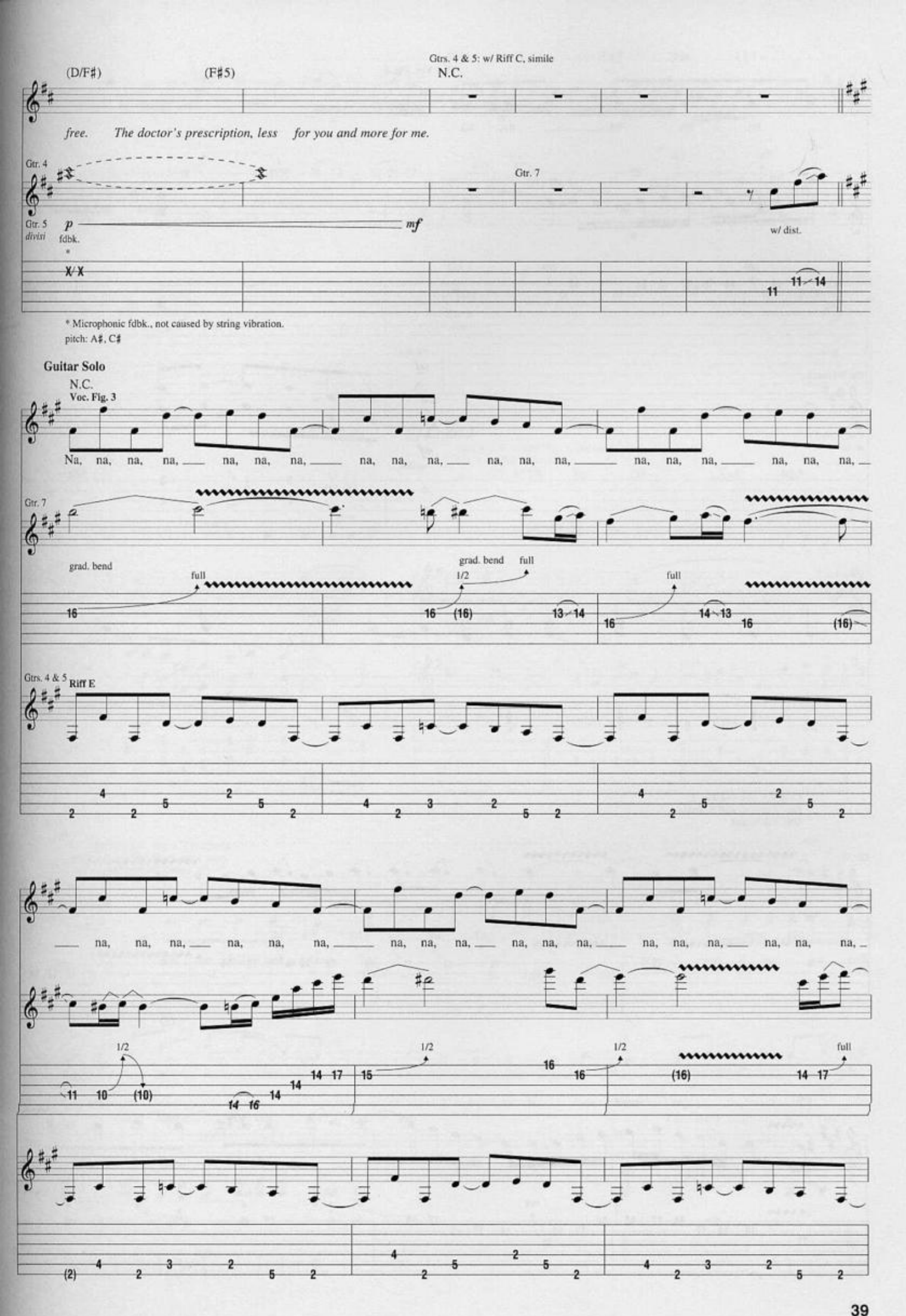

Chorus
Bkgd. Voc.: w/ Voc. Fig. 2, 3rd time
E5
C♯
G
F♯
E5
D5
Rhy. Fig. 1
Gtrs. 4 & 5
The coat of arms fall - ing.
I hear the doc - tor call -
Gtr. 6 (12 str.-acous.)
Riff D
mf
w/ chorus
let ring
A5
G5
A5
E5
End Rhy. Fig. 1
- ing.
The fam - ily crest is fall - ing.
End Riff D
To Coda 1
To Coda 2
I hear the doc - tor call - ing.

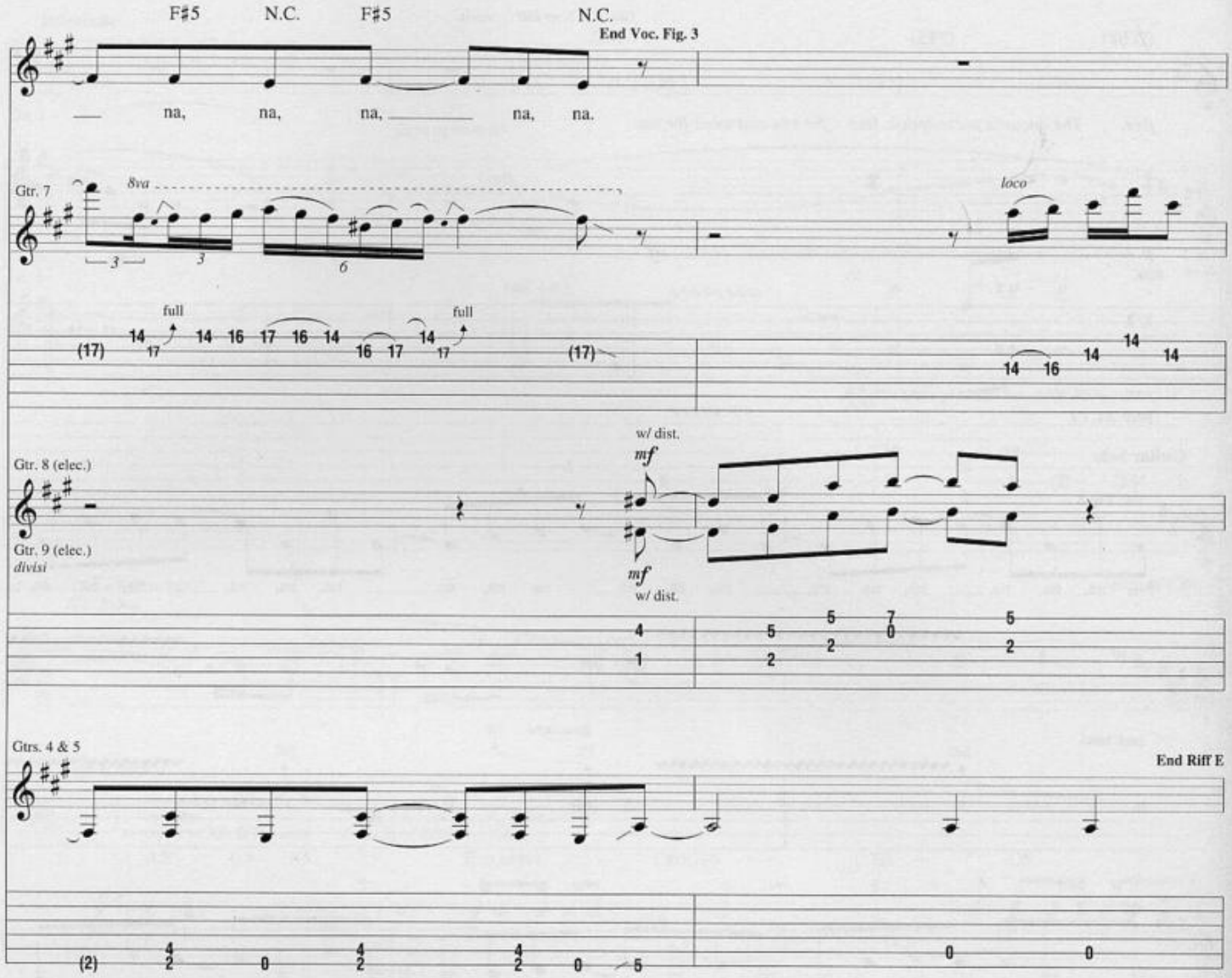

Interlude
Gtr. 3: w/ Riff B, 1st 3 meas., simile
Gtr. 4: w/ Riff C, 1st 2 meas., simile
F♯5
Gtr. 6 tacet
N.C.
N.C.(D/F♯)
N.C.(F♯5)
N.C.
Gtr. 5
(cont. in notation)
Ow.
Gtr. 6
Gtrs. 4 & 5
Gtr. 3
Gtrs. 4 & 5 divisi
w/ bar
slack


Gtrs. 4 & 5: w/ Riff C
Gtr. 3 tacet
D.S. al Coda 1
Ah.
2. Al -

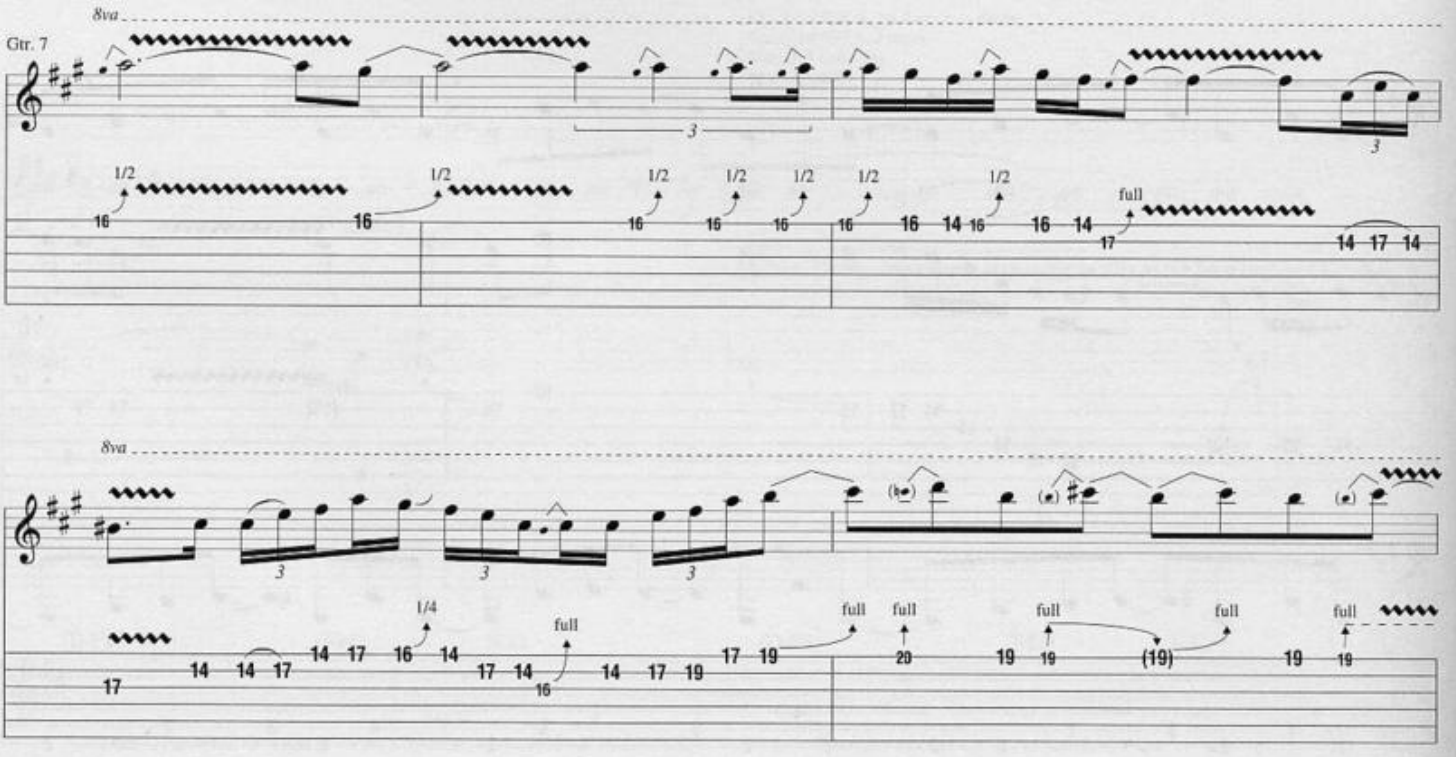

Coda 1
Gtrs. 4 & 5: w/ Rhy. Fig. 1, last meas.
Gtr. 6: w/ Riff D, last meas.
Gtrs. 4 & 5: w/ Rhy. Fig. 1, 1st 3 meas.
Gtr. 6: w/ Riff D, 1st 3 meas.
A5 G5 A5 ** E5 Em(add9) C♯m7♭5 E5 D5
call - ing.
Voc. Fig. 2
I see the chalk - line crawl - ing.
(Oo, ah, oo, oo.
I hear the doc - tor call -
** Chord symbols reflect combined tonality.

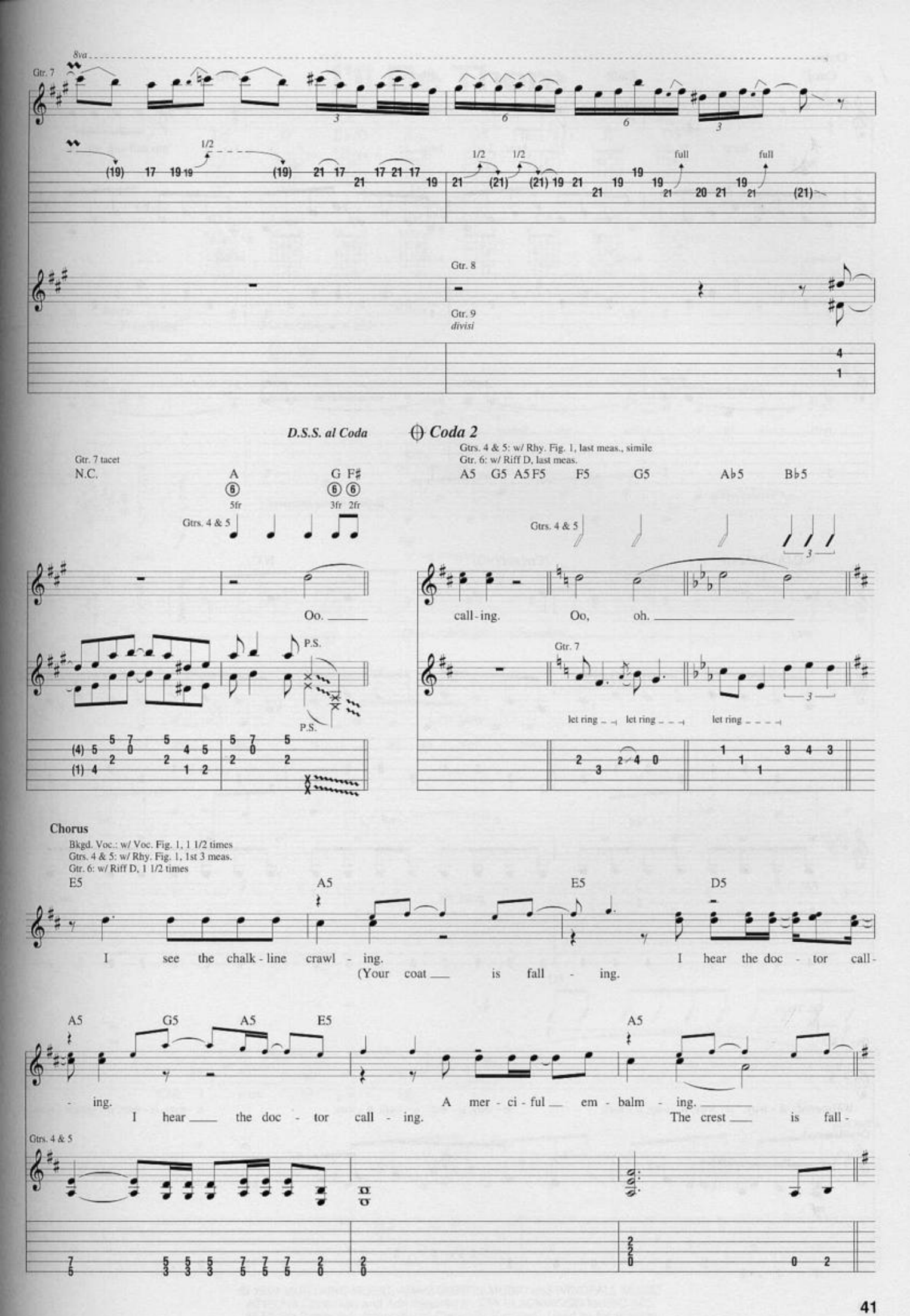

Interlude
Gtr. 1: w/ Riff A, 1st 2 meas., 4 times
Gtr. 3: w/ Riff B, 2 times
Gtrs. 4, 5 & 6 tacet
A5
G5
N.C.(D/F♯)
(F♯5)
N.C.
Gtrs. 4 & 5
End Voc. Fig. 2
- ing
me
a - way.
*** Spoken: Transmitters don't respondnormallly to the impulses that stimulate the
Gtr. 6
*** Doctor's voice.
(D/F♯)
(F♯5)
N.C.
(D/F♯)
(F♯5)
N.C.
synapses. The result is what is medically known as cerebral meltdown.
Spoken: This place is my home,
my mind still runs

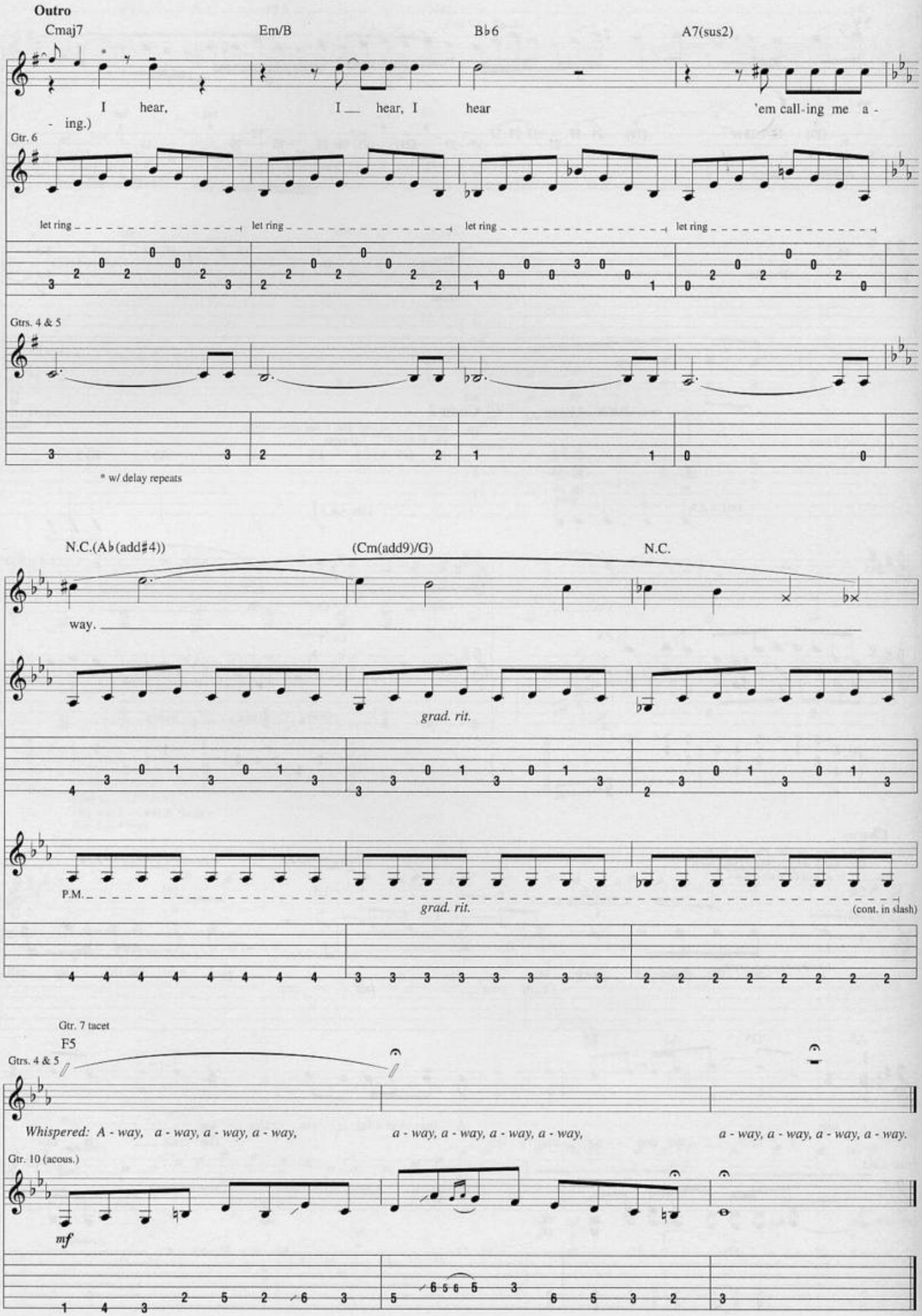

Gtrs. 4 & 5: w/ Riff C, simile
(D/F♯)
(F♯5)
N.C.
free. The doctor's prescription, less for you and more for me.
Gtr. 4
Gtr. 7
Gtr. 5
divisi
p
mf
fdbk.
w/ dist.
* Microphonic fdbk., not caused by string vibration.
pitch: A♯, C♯
Guitar Solo
N.C.
Voc. Fig. 3
Na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na,
Gtr. 7
grad. bend
full
grad. bend
full
1/2
full
Gtrs. 4 & 5
Riff E
na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na,
1/2
1/2
1/2
full




Lead Voc.: w/ Voc. Fig. 3
Gtrs. 4 & 5: w/ Riff E, simile
Gtrs. 8 & 9 tacet

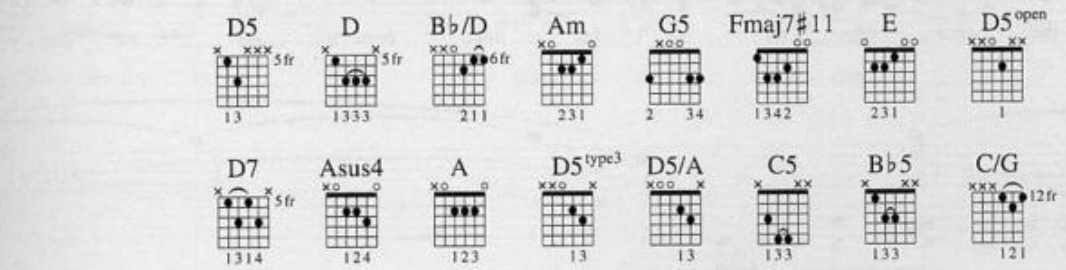



8va
Gtr. 7
1/2
full
Gtr. 8
Gtr. 9
divisi
D.S.S. al Coda
Coda 2
Gtr. 7 tacet
N.C.
A
G F♯
5fr
3fr 2fr
Gtrs. 4 & 5
Oo.
P.S.
Gtrs. 4 & 5: w/ Rhy. Fig. 1, last meas., simile
Gtr. 6: w/ Riff D, last meas.
A5 G5 A5 F5 F5 G5 A♭5 B♭5
call-ing. Oo, oh.
Gtr. 7
let ring let ring let ring
Chorus
Bkgd. Voc.: w/ Voc. Fig. 1, 1 1/2 times
Gtrs. 4 & 5: w/ Rhy. Fig. 1, 1st 3 meas.
Gtr. 6: w/ Riff D, 1 1/2 times
E5 A5 E5 D5
I see the chalk-line crawl-ing. I hear the doc-tor call-
(Your coat is fall-ing.
A5 G5 A5 E5 A5
-ing. A mer-ci-ful em-balm-ing.
I hear the doc-tor call-ing. The crest is fall-
Gtrs. 4 & 5


Outro
Cmaj7
Em/B
B♭6
A7(sus2)
I hear, I hear, I hear 'em call-ing me a-
- ing.)
Gtr. 6
let ring
let ring
let ring
let ring
Gtrs. 4 & 5
* w/ delay repeats
N.C.(A♭(add♯4))
(Cm(add9)/G)
N.C.
way.
grad. rit.
P.M.
grad. rit.
(cont. in slash)
Gtr. 7 tacet
F5
Gtrs. 4 & 5
Whispered: A - way, a - way, a - way, a - way,
a - way, a - way, a - way, a - way,
a - way, a - way, a - way, a - way.
Gtr. 10 (acous.)
mf

# I'll Be There

**Words and Music by Dave Mustaine, Marty Friedman and Bud Prager**




**Intro**
**Free Time**

**Moderately ♩ = 113**

**Verse**

D5 — Gtr. 1 tacet — N.C.(D5) (band enters) — ** D

1. I heard the voice of re - demp - tion,

Gtr. 1 (dist.) — *mf* * < — fdbk. — *f*

**Riff A**
Gtr. 2 (slight dist.) — *mp* — let ring throughout

* vol. swell

** Chord symbols reflect implied tonality.

D7 — B♭/D

for me there is no ex - emp - tion.

Gtrs. 2 & 3 (clean) — *mp*

Gtr. 1 — D5 — *p* — *f*

Well, I start - ed pray - ing.

**End Riff A**

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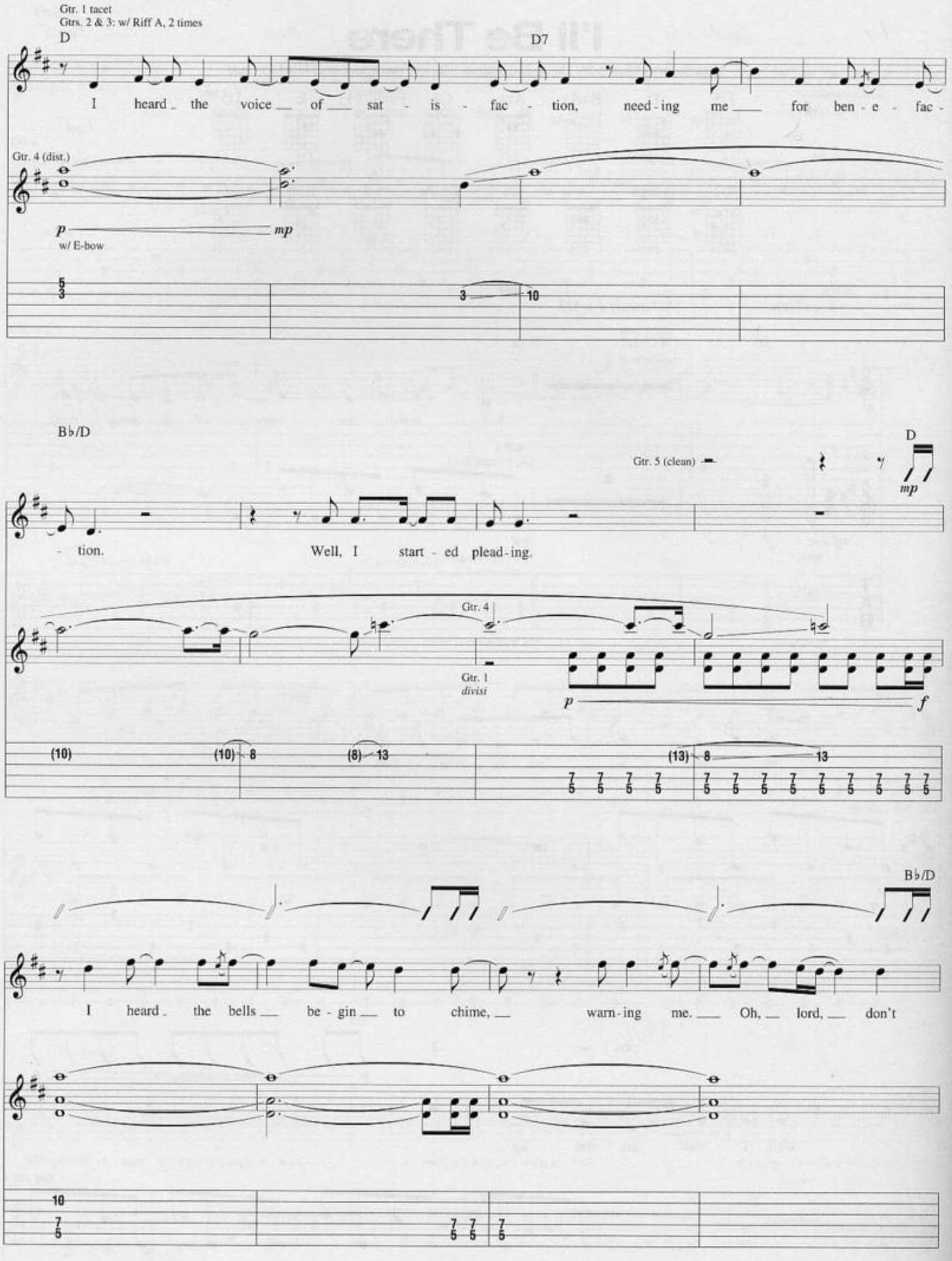
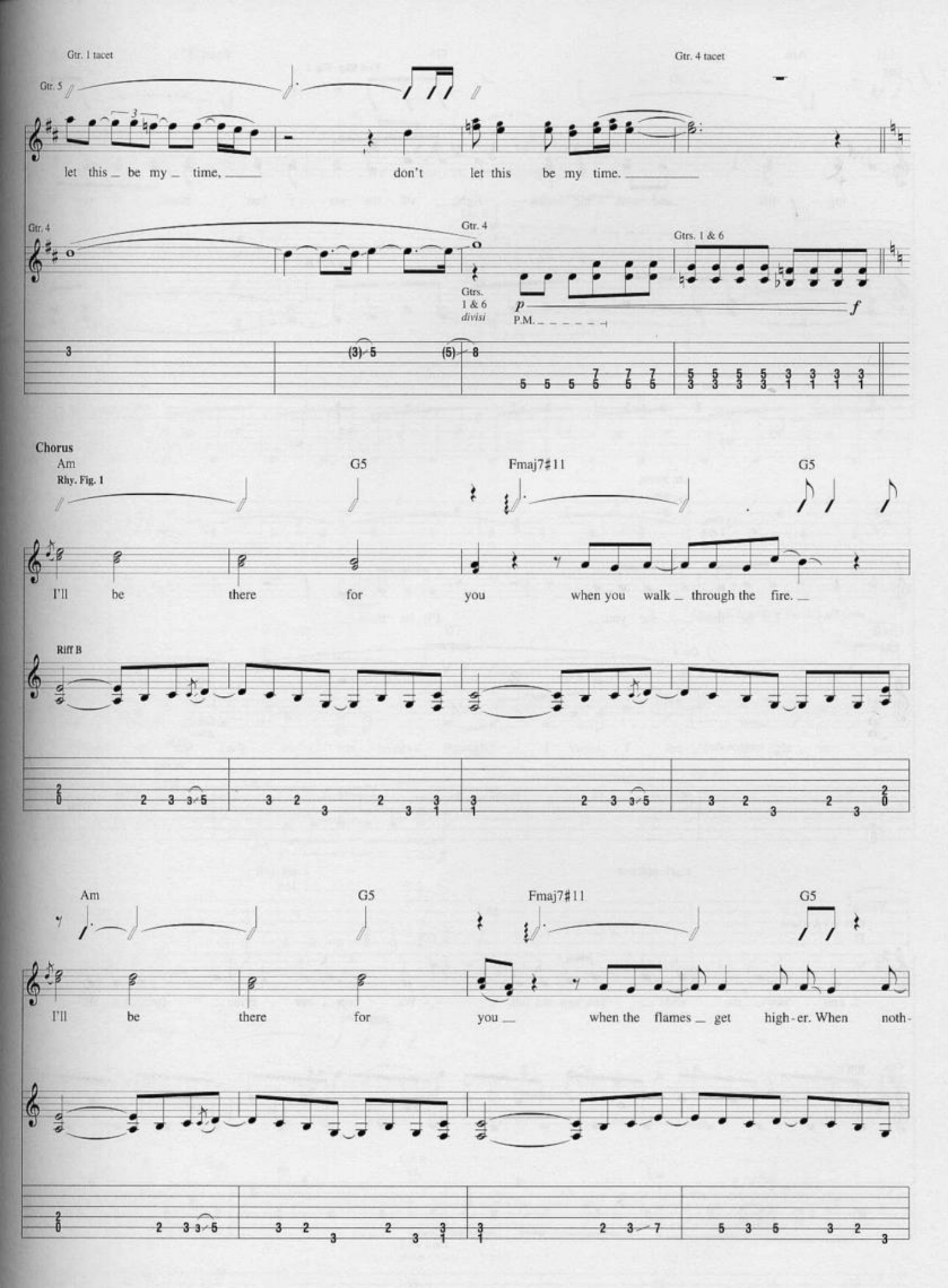
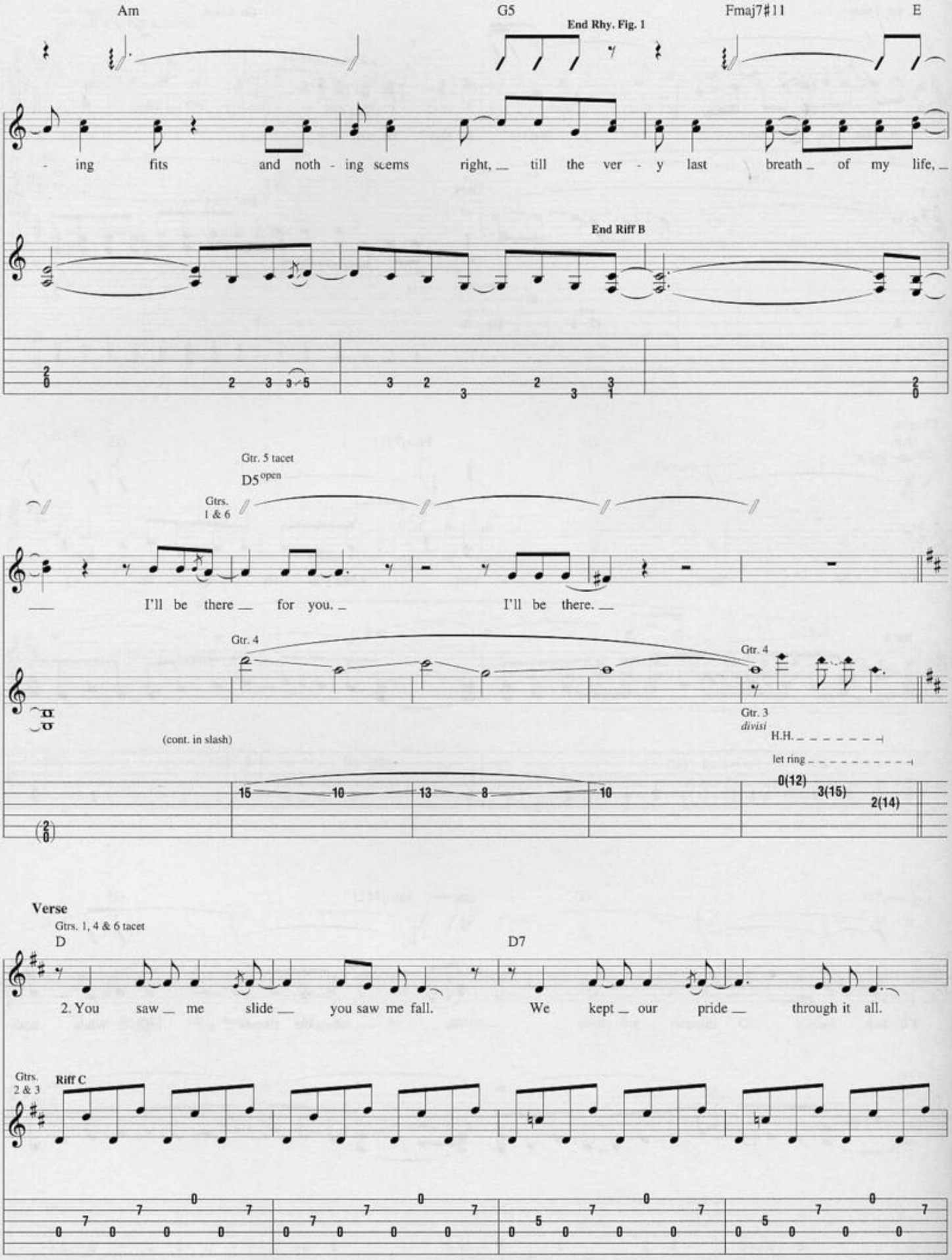
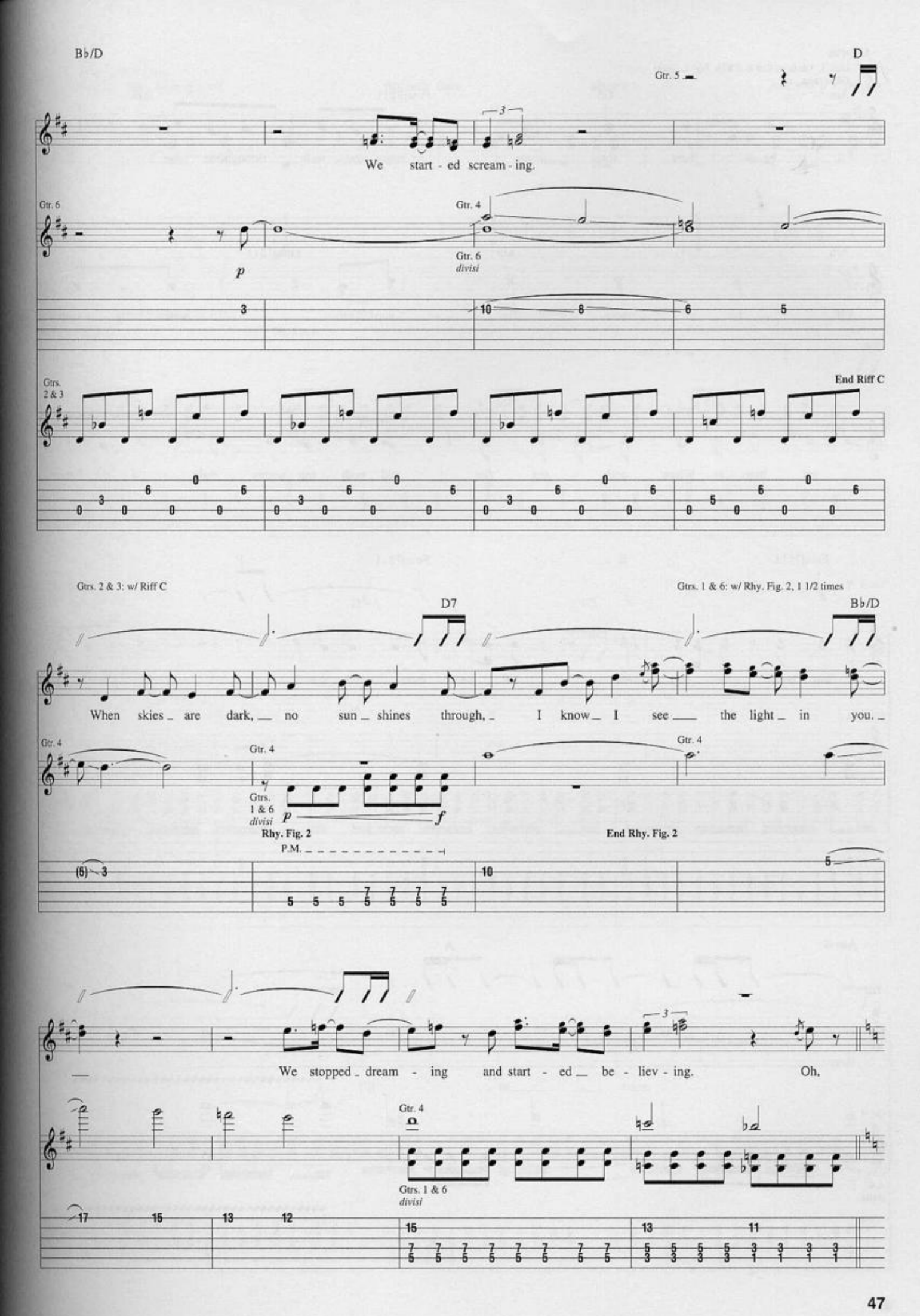
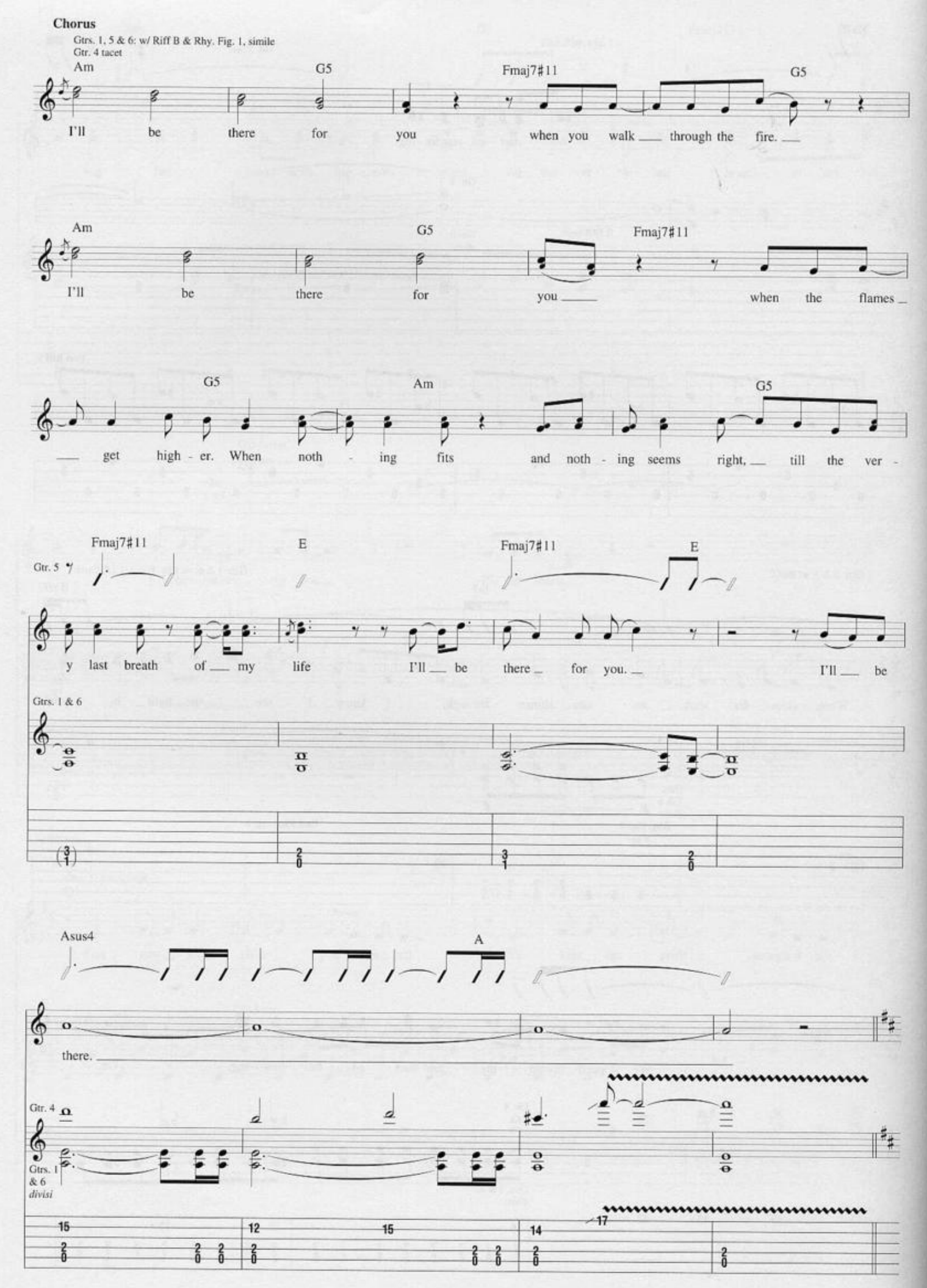
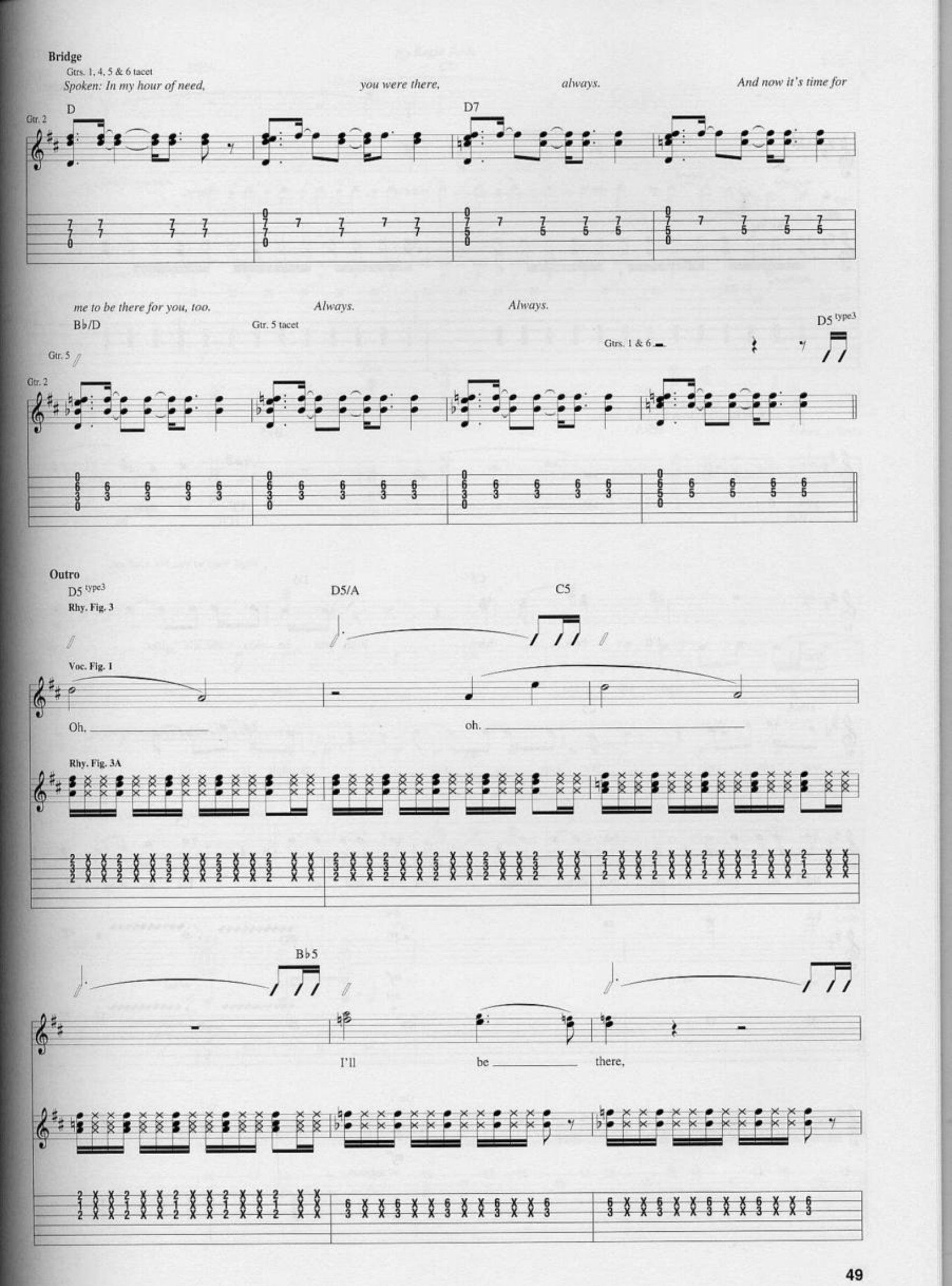

Gtr. 1 tacet
Gtrs. 2 & 3: w/ Riff A, 2 times
D
D7
I heard the voice of sat - is - fac - tion, need - ing me for ben - e - fac -
Gtr. 4 (dist.)
p
mp
w/ E-bow
B♭/D
D
Gtr. 5 (clean)
mp
- tion.
Well, I start - ed plead - ing.
Gtr. 4
Gtr. 1
divisi
p
f
B♭/D
I heard the bells be - gin to chime, warn - ing me. Oh, lord, don't

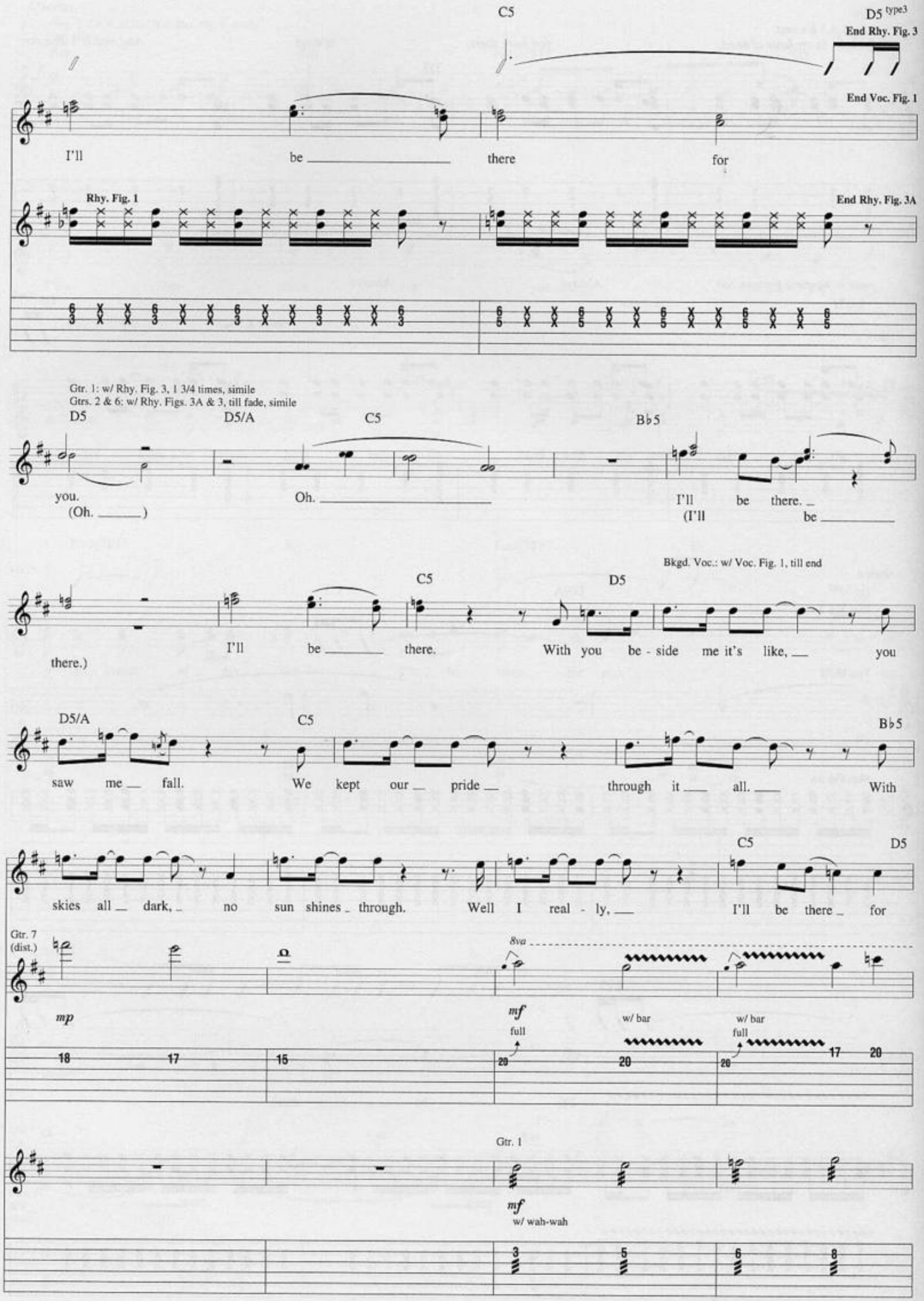

Gtr. 1 tacet
Gtr. 5
Gtr. 4 tacet
let this be my time,
don't let this be my time.
Gtr. 4
Gtr. 4
Gtrs. 1 & 6 divisi
Gtrs. 1 & 6
p
f
P.M.
Chorus
Am
Rhy. Fig. 1
G5
Fmaj7#11
G5
I'll be there for you when you walk through the fire.
Riff B
Am
G5
Fmaj7#11
G5
I'll be there for you when the flames get high-er. When noth-

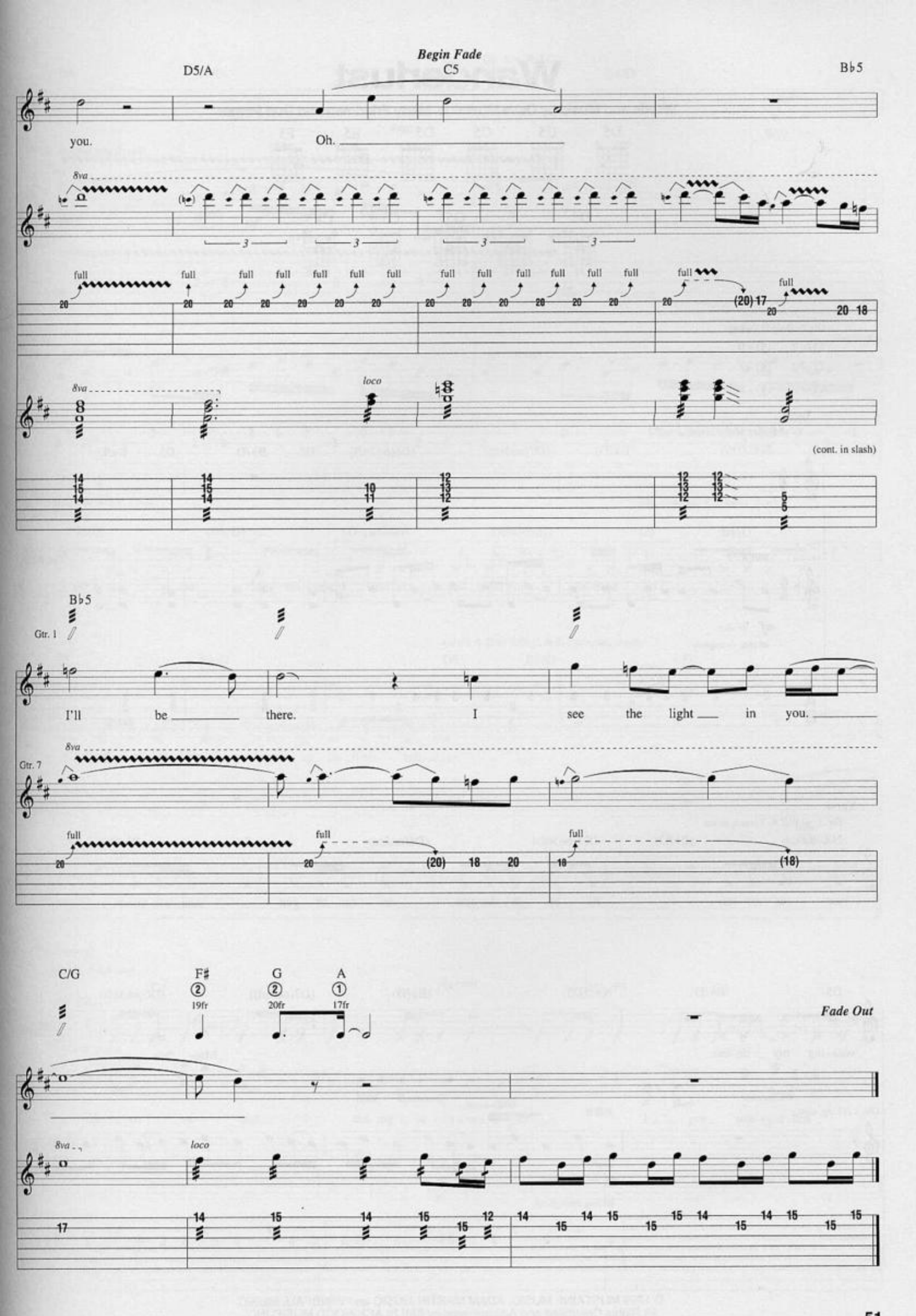

Am
G5
End Rhy. Fig. 1
Fmaj7#11
E
- ing fits and noth - ing seems right, till the ver - y last breath of my life,
End Riff B
Gtr. 5 tacet
D5 open
Gtrs. 1 & 6
I'll be there for you. I'll be there.
Gtr. 4
Gtr. 4
Gtr. 3
divisi
(cont. in slash)
H.H.
let ring
15 10 13 8 10
0(12) 3(15) 2(14)
Verse
Gtrs. 1, 4 & 6 tacet
D
D7
2. You saw me slide you saw me fall. We kept our pride through it all.
Gtrs. 2 & 3
Riff C


B♭/D
D
Gtr. 5
We start - ed scream - ing.
Gtr. 6
Gtr. 4
Gtr. 6
divisi
p
Gtrs. 2 & 3
End Riff C
Gtrs. 2 & 3: w/ Riff C
Gtrs. 1 & 6: w/ Rhy. Fig. 2, 1 1/2 times
D7
B♭/D
When skies are dark, no sun shines through, I know I see the light in you.
Gtr. 4
Gtr. 4
Gtr. 4
Gtrs. 1 & 6
divisi
p
f
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
We stopped dream - ing and start - ed be - liev - ing. Oh,
Gtr. 4
Gtrs. 1 & 6
divisi


Chorus
Gtrs. 1, 5 & 6: w/ Riff B & Rhy. Fig. 1, simile
Gtr. 4 tacet
Am G5 Fmaj7#11 G5
I'll be there for you when you walk through the fire.
Am G5 Fmaj7#11
I'll be there for you when the flames
G5 Am G5
get high - er. When noth - ing fits and noth - ing seems right, till the ver -
Fmaj7#11 E Fmaj7#11 E
Gtr. 5
y last breath of my life I'll be there for you. I'll be
Gtrs. 1 & 6
Asus4 A
there.
Gtr. 4
Gtrs. 1 & 6
divisi

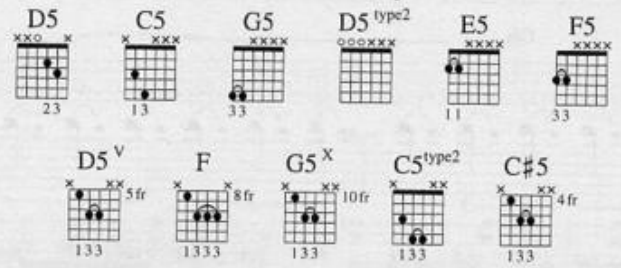

Bridge
Gtrs. 1, 4, 5 & 6 tacet
Spoken: In my hour of need,
you were there,
always.
And now it's time for
Gtr. 2
D
D7
me to be there for you, too.
Always.
Always.
B♭/D
Gtr. 5 tacet
Gtr. 5
Gtr. 2
Gtrs. 1 & 6
D5 type3
Outro
D5 type3
Rhy. Fig. 3
D5/A
C5
Voc. Fig. 1
Oh,
oh.
Rhy. Fig. 3A
B♭5
I'll
be
there,


C5
D5 type3
End Rhy. Fig. 3
End Voc. Fig. 1
I'll be there for
Rhy. Fig. 1
End Rhy. Fig. 3A
Gtr. 1: w/ Rhy. Fig. 3, 1 3/4 times, simile
Gtrs. 2 & 6: w/ Rhy. Figs. 3A & 3, till fade, simile
D5 D5/A C5 B♭5
you. (Oh. ) Oh. I'll be there. (I'll be
Bkgd. Voc.: w/ Voc. Fig. 1, till end
C5 D5
there.) I'll be there. With you be - side me it's like, you
D5/A C5 B♭5
saw me fall. We kept our pride through it all. With
C5 D5
skies all dark, no sun shines through. Well I real - ly, I'll be there for
Gtr. 7 (dist.)
8va
mp
mf
full
w/ bar
w/ bar
full
18 17 15 20 20 20 17 20
Gtr. 1
mf
w/ wah-wah
3 5 6 8


Begin Fade
D5/A
C5
B♭5
you.
Oh.
8va
full
loco
(cont. in slash)
B♭5
Gtr. 1
I'll be there.
I see the light in you.
Gtr. 7
C/G
F♯
G
A
19fr
20fr
17fr
Fade Out

# Wanderlust

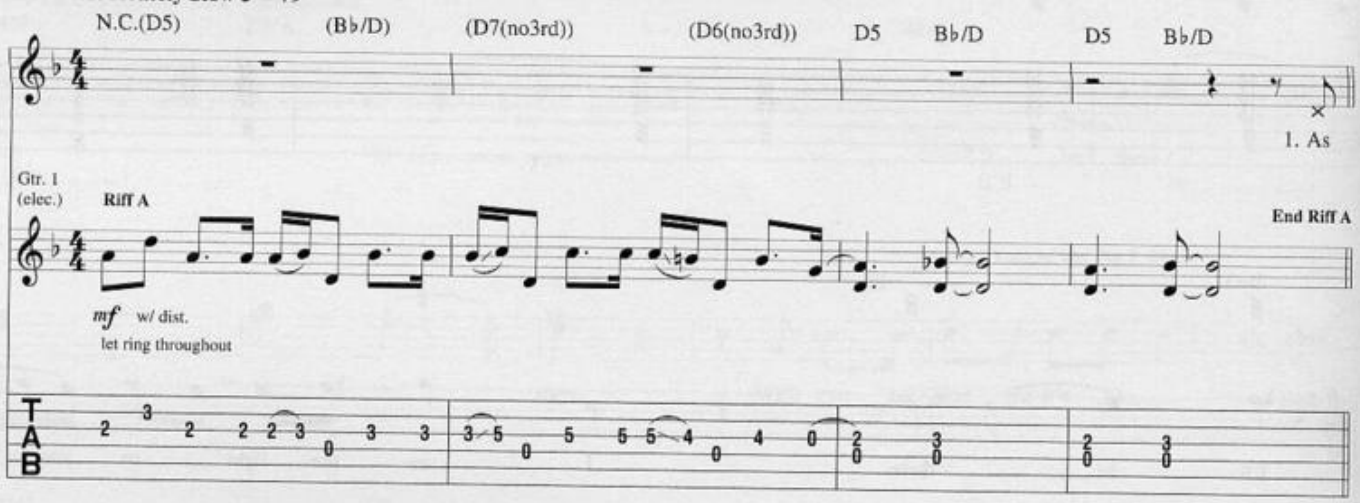
**Words and Music by Dave Mustaine, Marty Friedman and Bud Prager**




Gtr. 5; Drop D Tuning:
① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

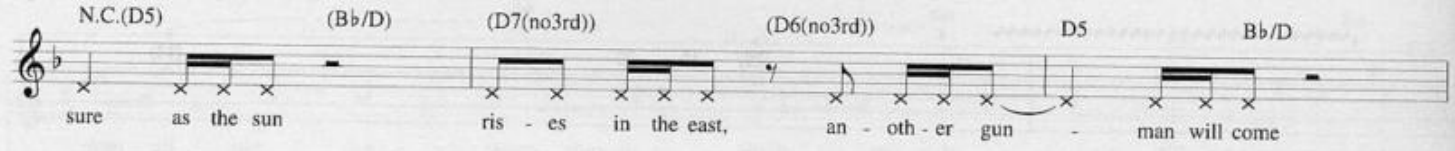
**Intro**

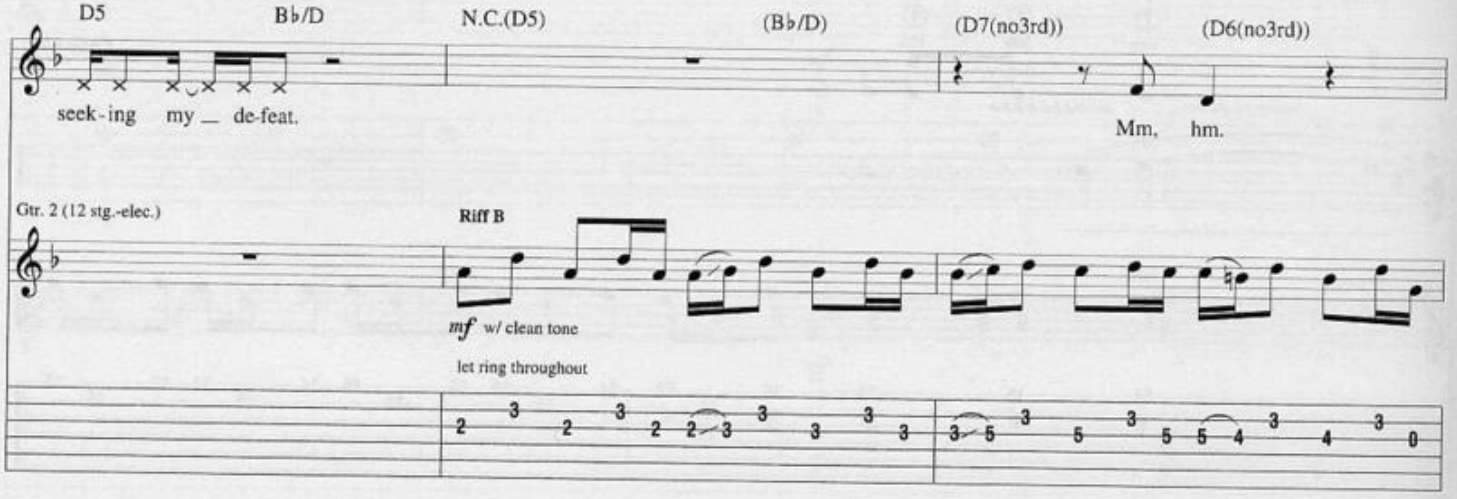
**Moderately Slow ♩ = 79**




**Verse**

Gtr. 1: w/ Riff A, 3 times, simile

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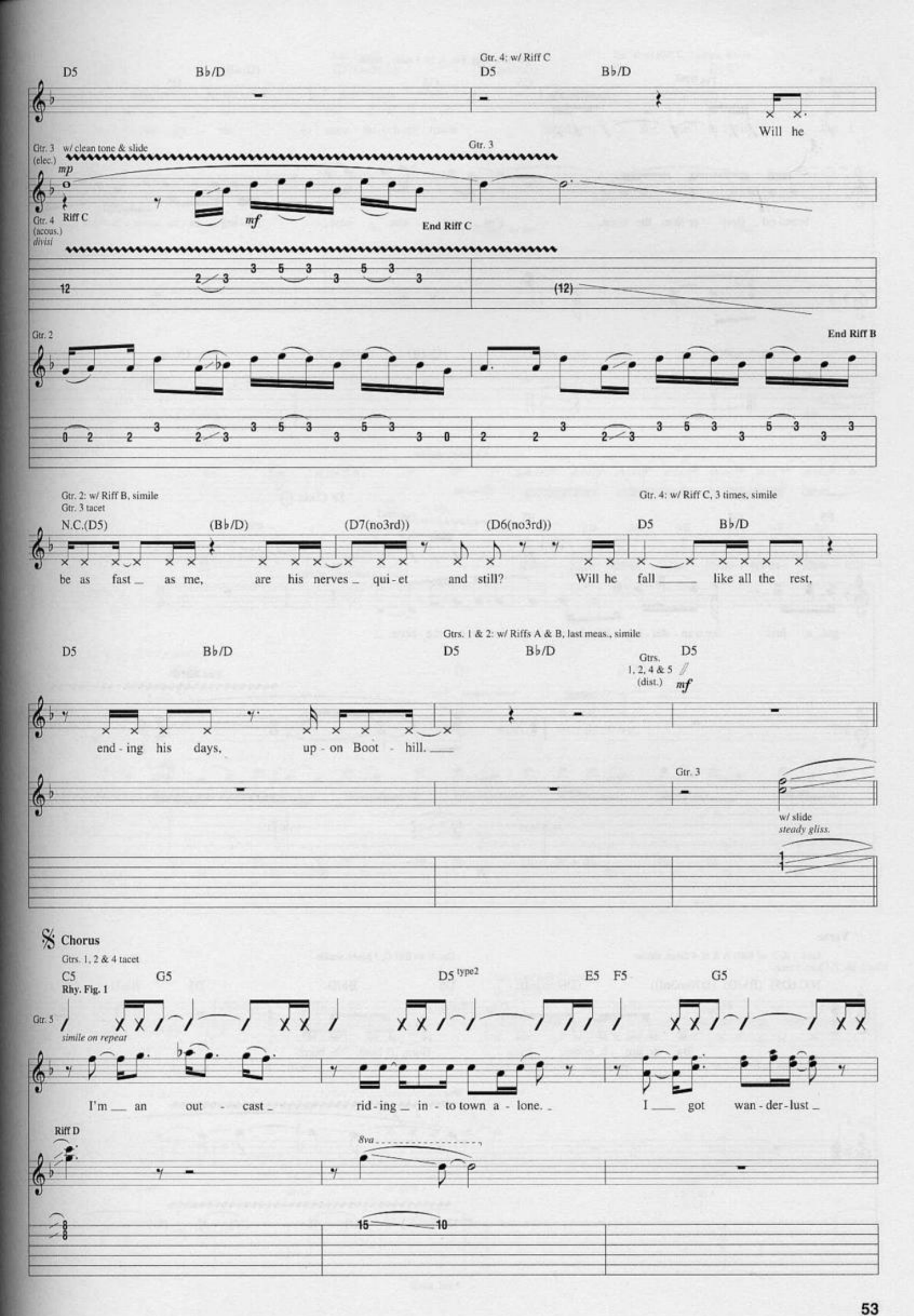
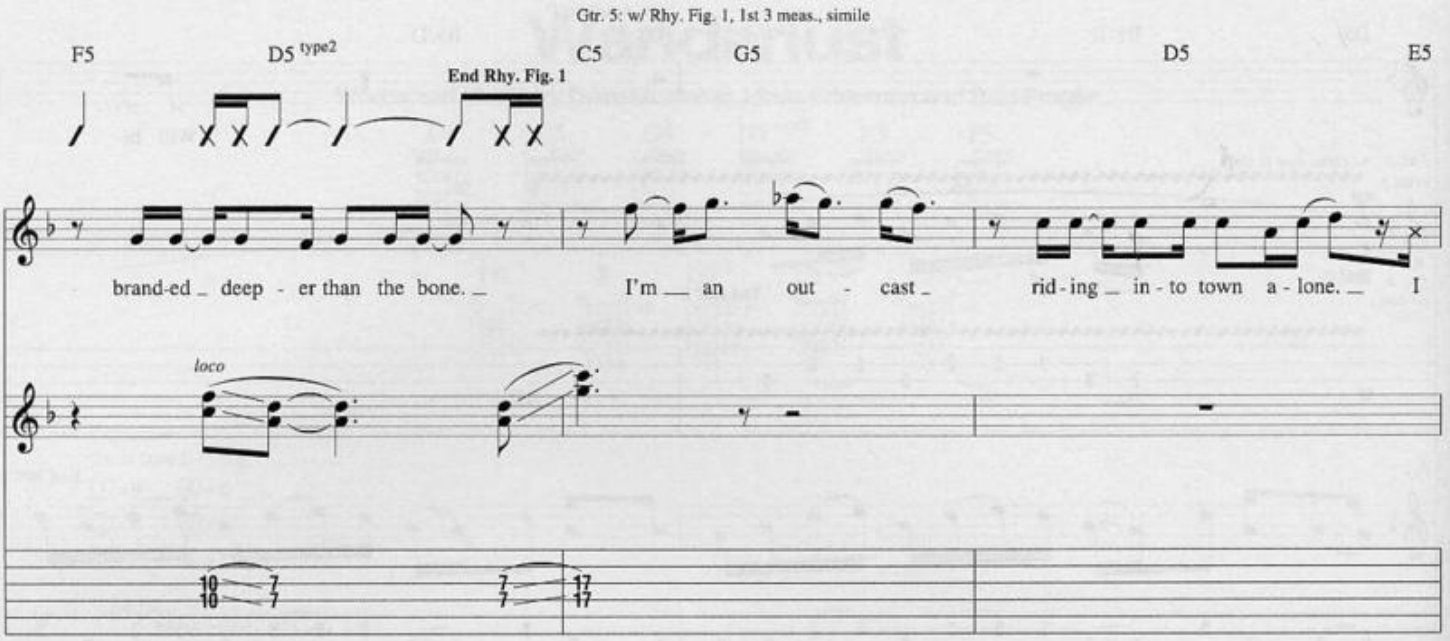
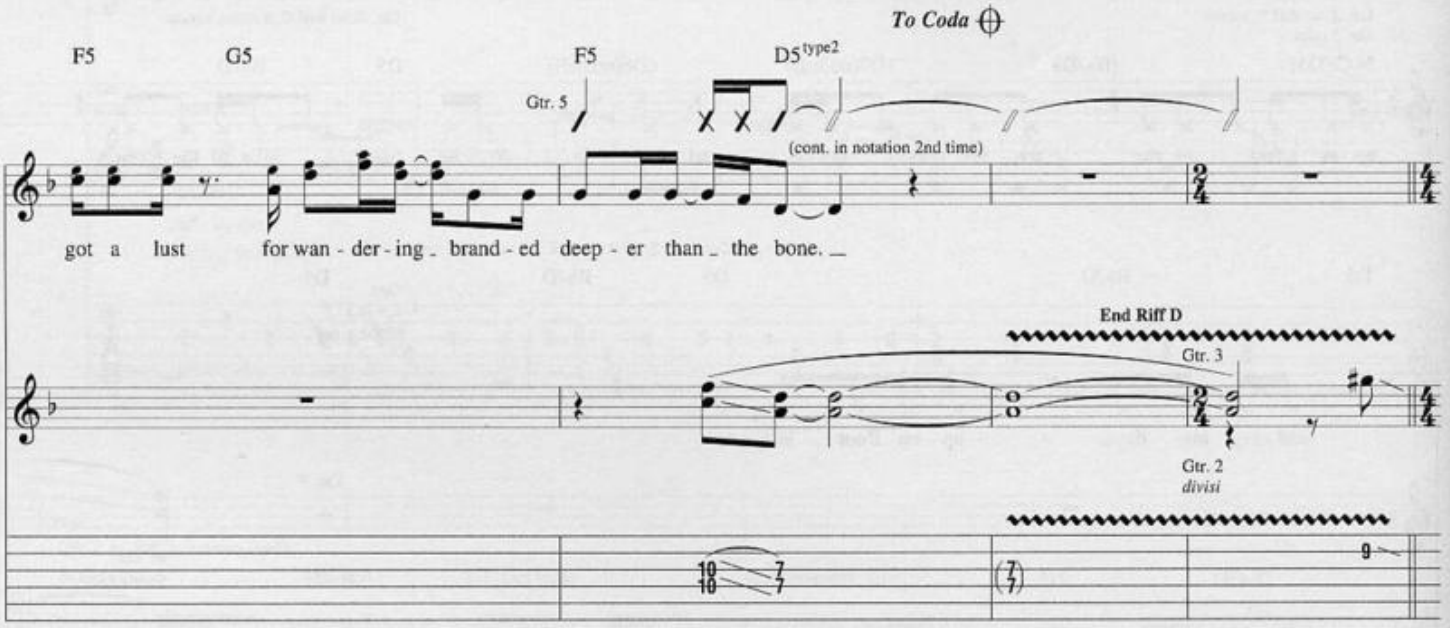
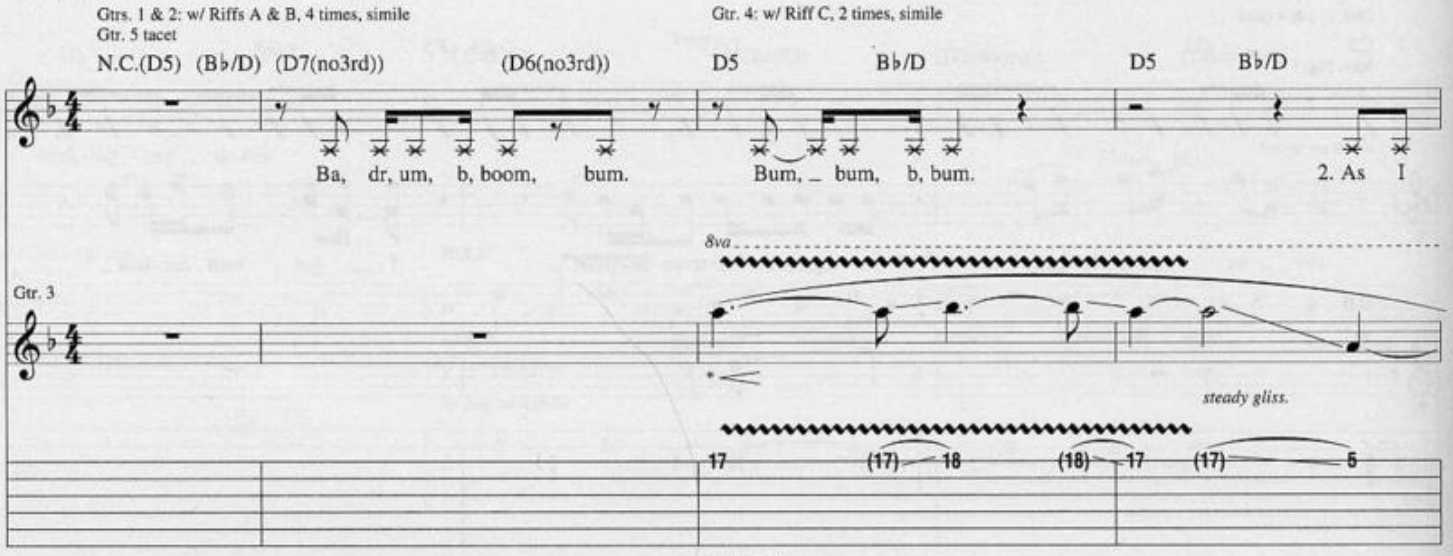

D5
B♭/D
Gtr. 4: w/ Riff C
D5
B♭/D
Will he
Gtr. 3 (elec.)
w/ clean tone & slide
Gtr. 3
mp
Riff C
mf
End Riff C
Gtr. 4 (acous.)
divisi
Gtr. 2
End Riff B
Gtr. 2: w/ Riff B, simile
Gtr. 3 tacet
N.C.(D5)
(B♭/D)
(D7(no3rd))
(D6(no3rd))
D5
B♭/D
Gtr. 4: w/ Riff C, 3 times, simile
be as fast as me, are his nerves qui-et and still? Will he fall like all the rest,
Gtrs. 1 & 2: w/ Riffs A & B, last meas., simile
D5
B♭/D
D5
B♭/D
D5
Gtrs. 1, 2, 4 & 5 (dist.)
mf
end-ing his days, up-on Boot-hill.
Gtr. 3
w/ slide
steady gliss.
Chorus
Gtrs. 1, 2 & 4 tacet
C5
G5
D5 type2
E5
F5
G5
Rhy. Fig. 1
Gtr. 5
simile on repeat
I'm an out-cast rid-ing in-to town a-lone. I got wan-der-lust
Riff D
8va
15
10

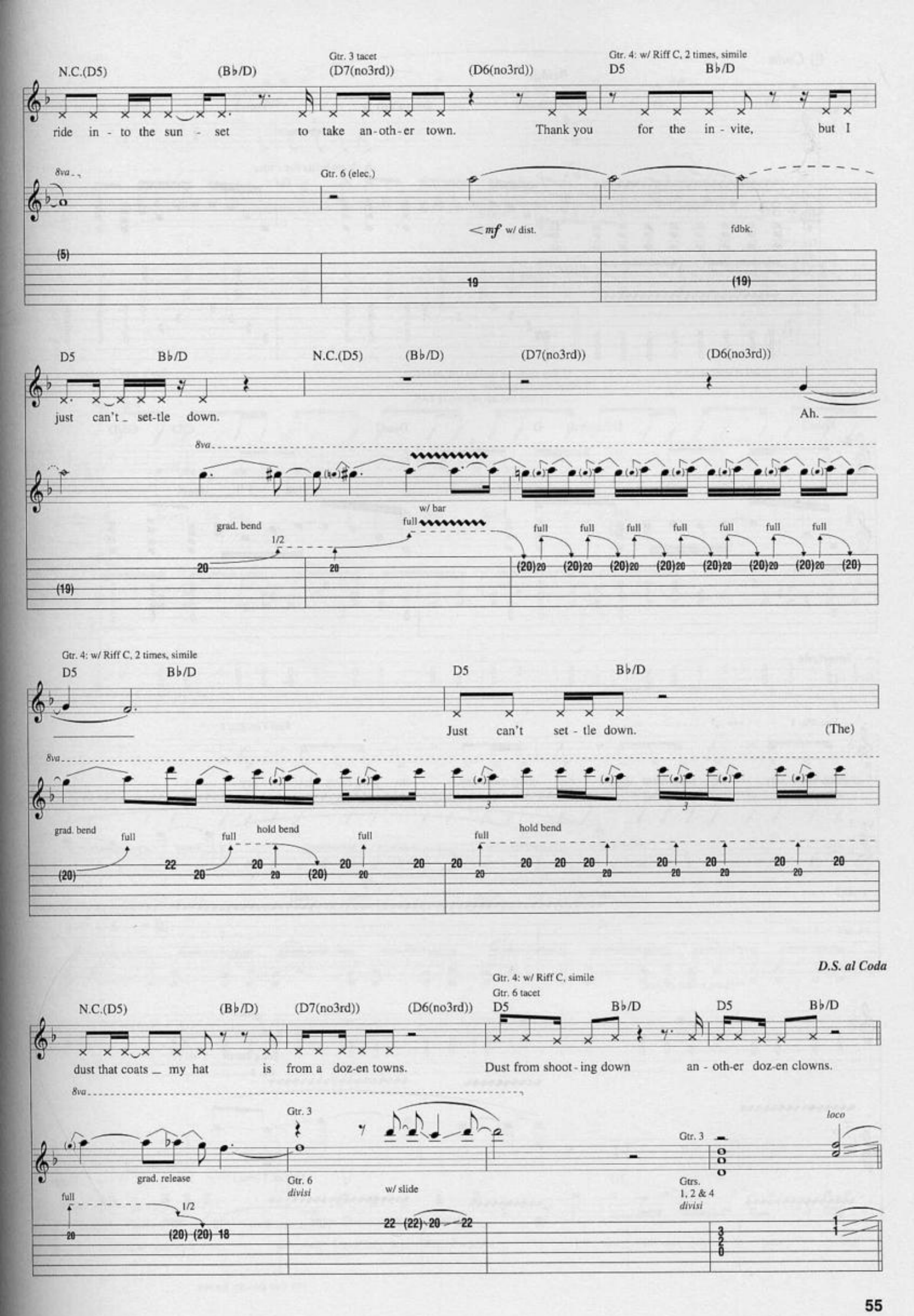


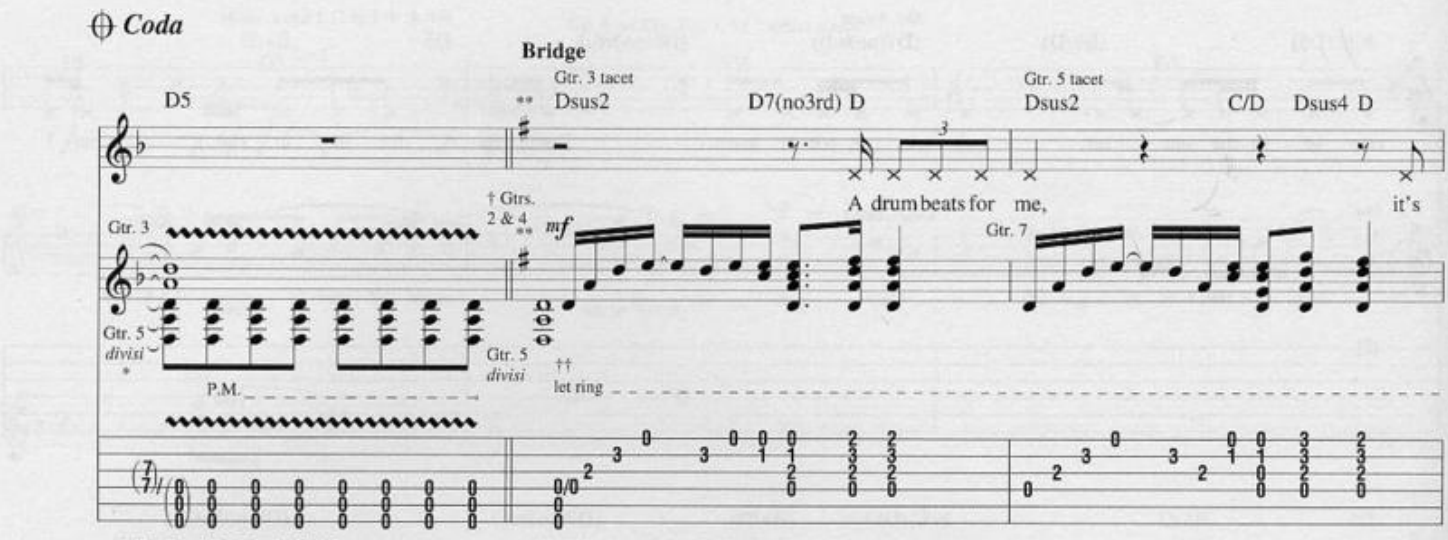



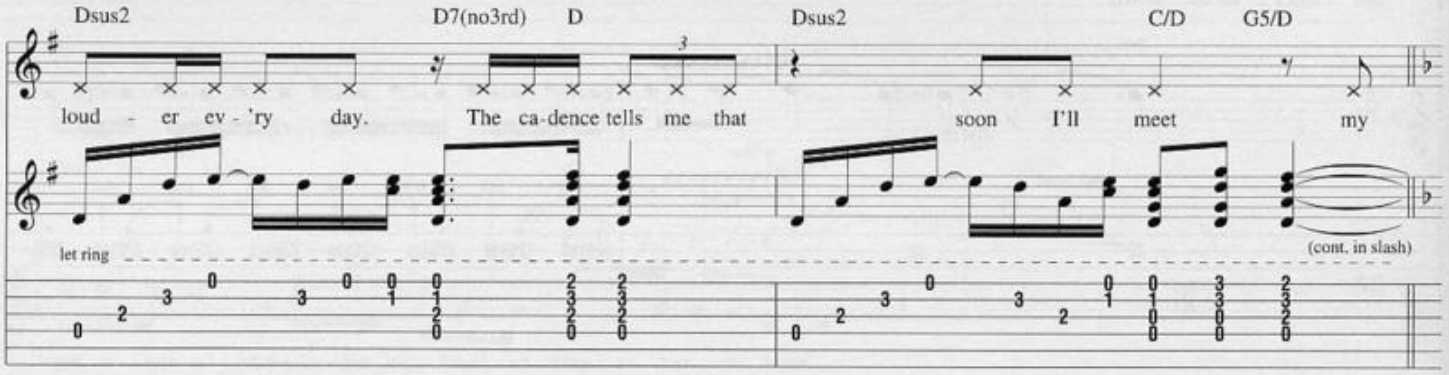

**Verse**

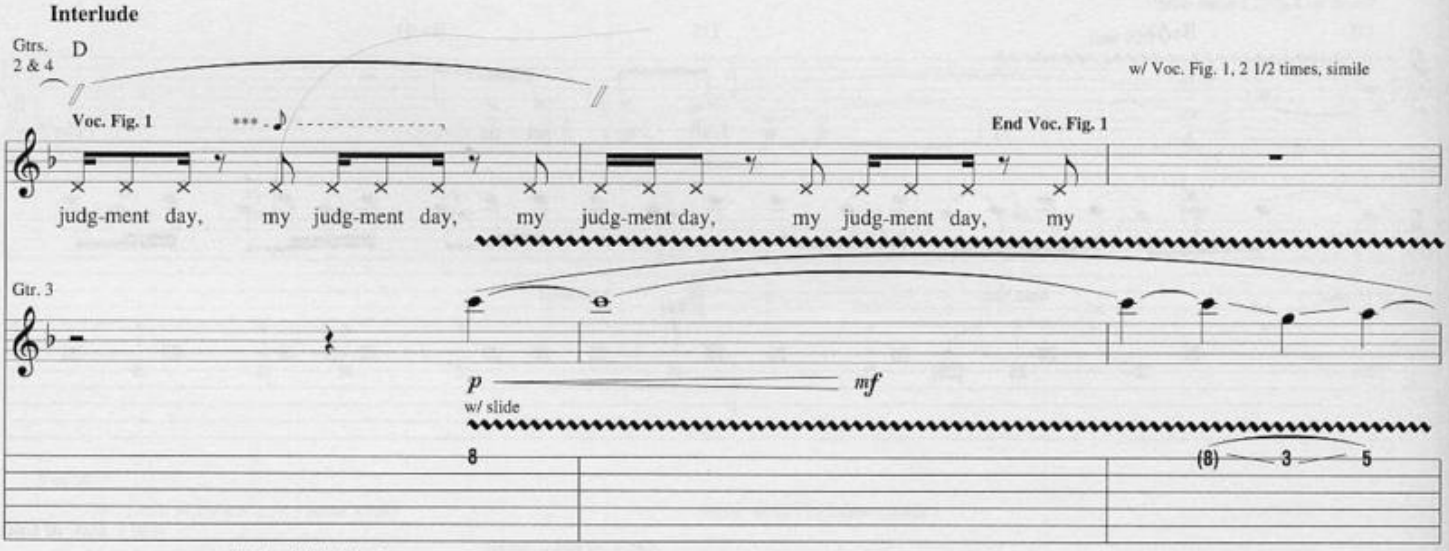


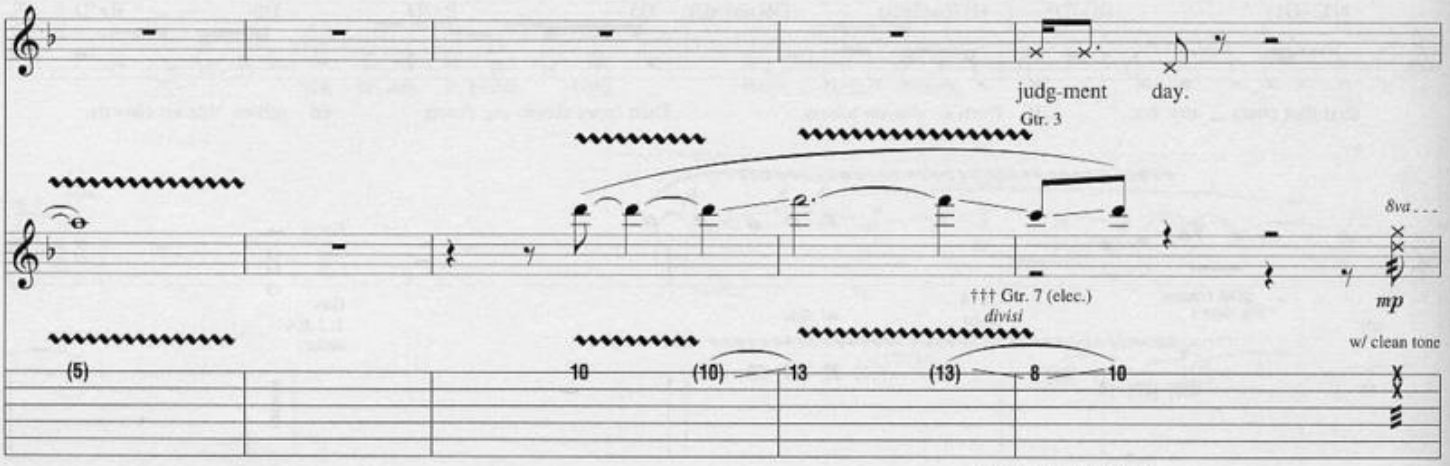

* vol. swell

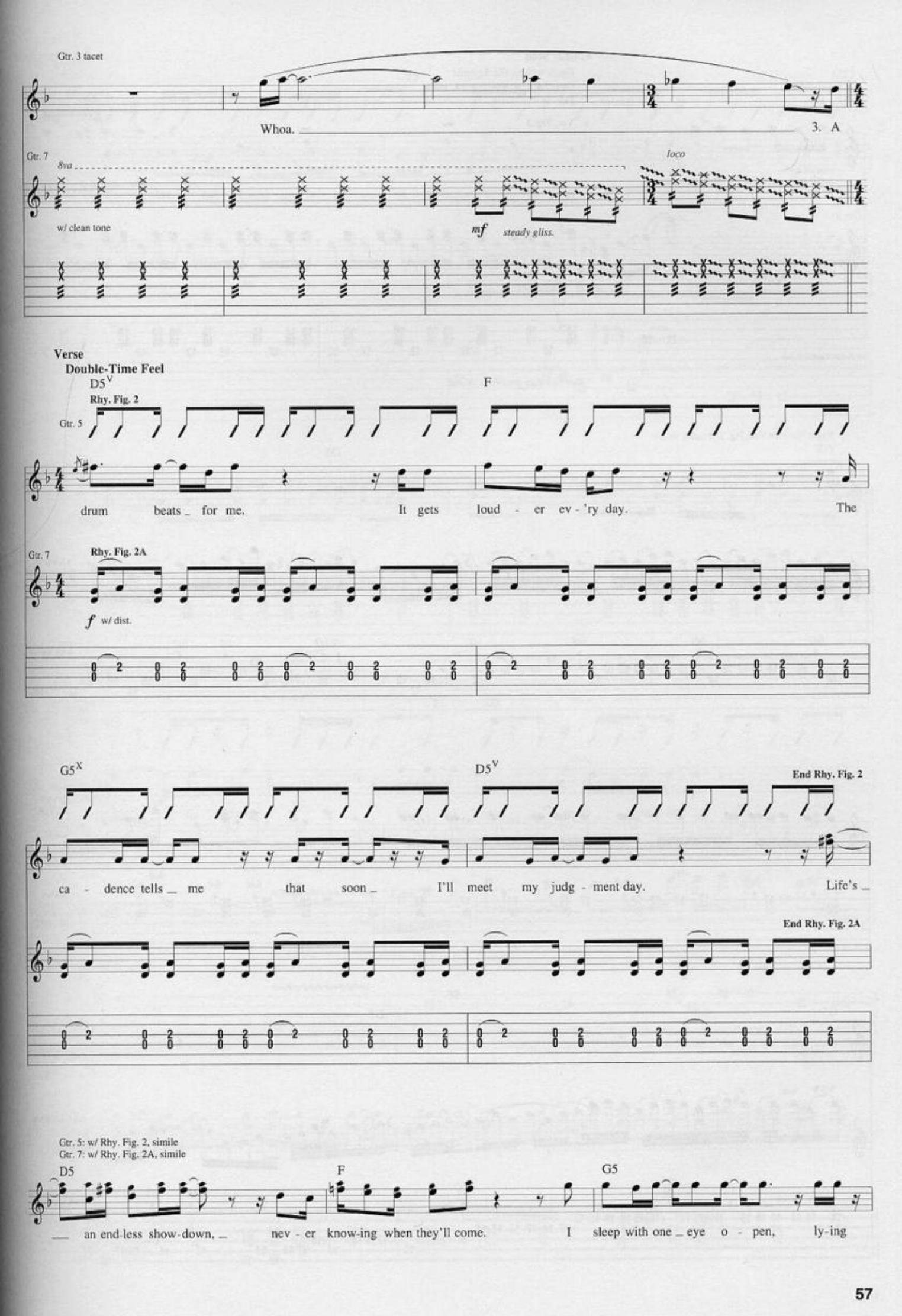

N.C.(D5)
(B♭/D)
Gtr. 3 tacet
(D7(no3rd))
(D6(no3rd))
Gtr. 4: w/ Riff C, 2 times, simile
D5
B♭/D
ride in - to the sun - set to take an-oth-er town. Thank you for the in - vite, but I
8va
Gtr. 6 (elec.)
mf w/ dist.
fdbk.
just can't set-tle down.
Ah.
grad. bend
1/2
w/ bar
full
Just can't set - tle down.
(The)
hold bend
D.S. al Coda
Gtr. 4: w/ Riff C, simile
Gtr. 6 tacet
dust that coats my hat is from a doz-en towns.
Dust from shoot - ing down an - oth-er doz-en clowns.
Gtr. 3
grad. release
Gtr. 6
divisi
w/ slide
Gtrs.
1, 2 & 4
divisi
loco

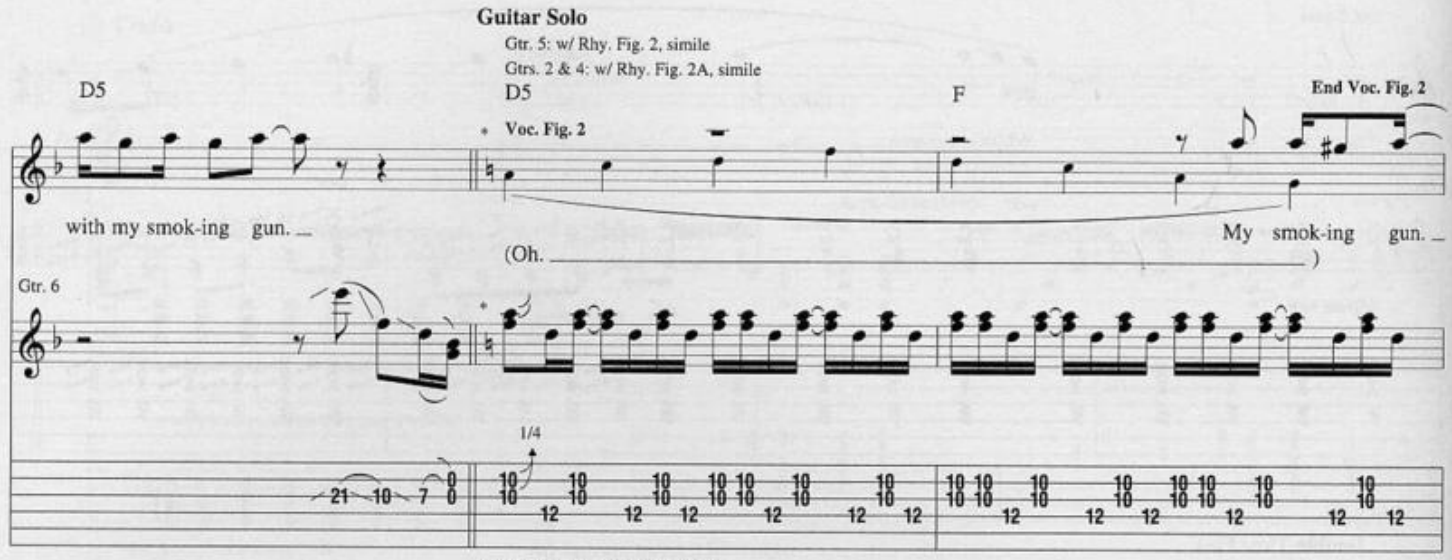

Coda
Bridge
Gtr. 3 tacet
Gtr. 5 tacet
D5
Dsus2
D7(no3rd) D
Dsus2
C/D
Dsus4 D
A drum beats for me,
it's
† Gtrs. 2 & 4
mf
Gtr. 3
Gtr. 7
Gtr. 5 divisi
P.M.
Gtr. 5 divisi
let ring
* Gtr. 3 to left of slash in TAB.
** Key signature denotes D Mixolydian.
† composite arrangement
†† Gtr. 5 to left of slash in TAB.


Dsus2
D7(no3rd)
D
Dsus2
C/D
G5/D
loud - er ev - 'ry day.
The ca-dence tells me that
soon I'll meet my
let ring
(cont. in slash)

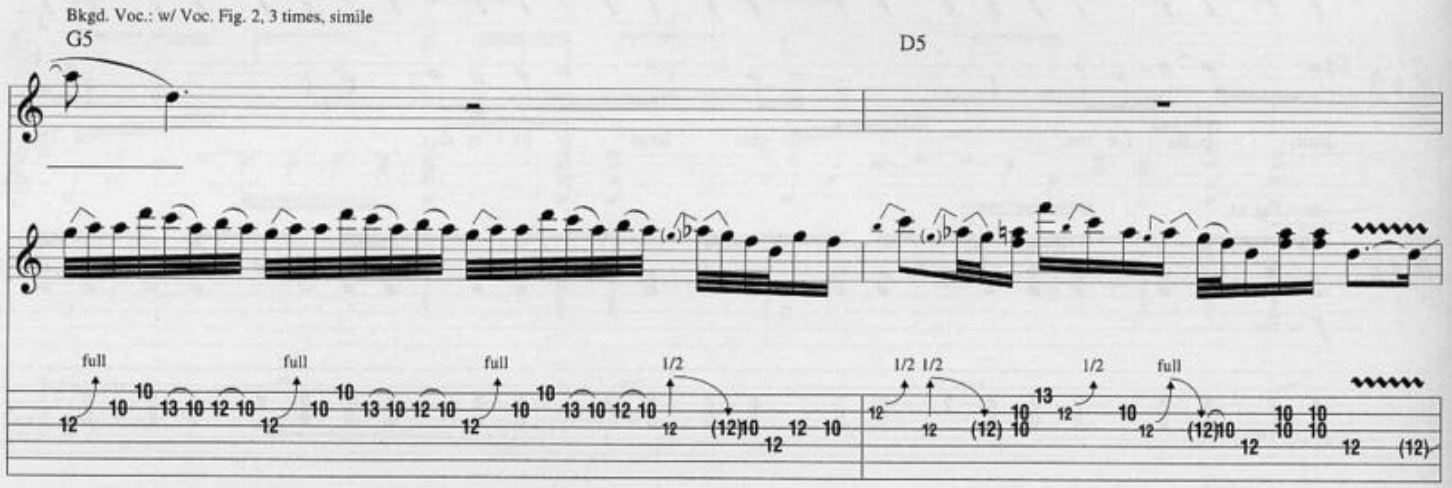

Interlude
Gtrs. 2 & 4
D
w/ Voc. Fig. 1, 2 1/2 times, simile
Voc. Fig. 1
End Voc. Fig. 1
judg-ment day, my judg-ment day, my judg-ment day, my judg-ment day, my
Gtr. 3
p
mf
w/ slide
***Sung behind the beat.

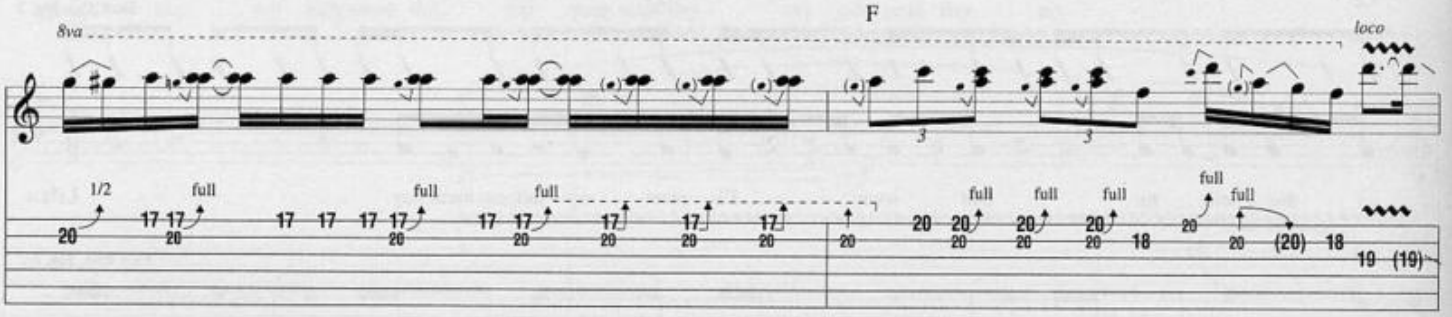

judg-ment day.
Gtr. 3
8va
††† Gtr. 7 (elec.)
divisi
mp
w/ clean tone
††† Two gtrs. arr. for one.

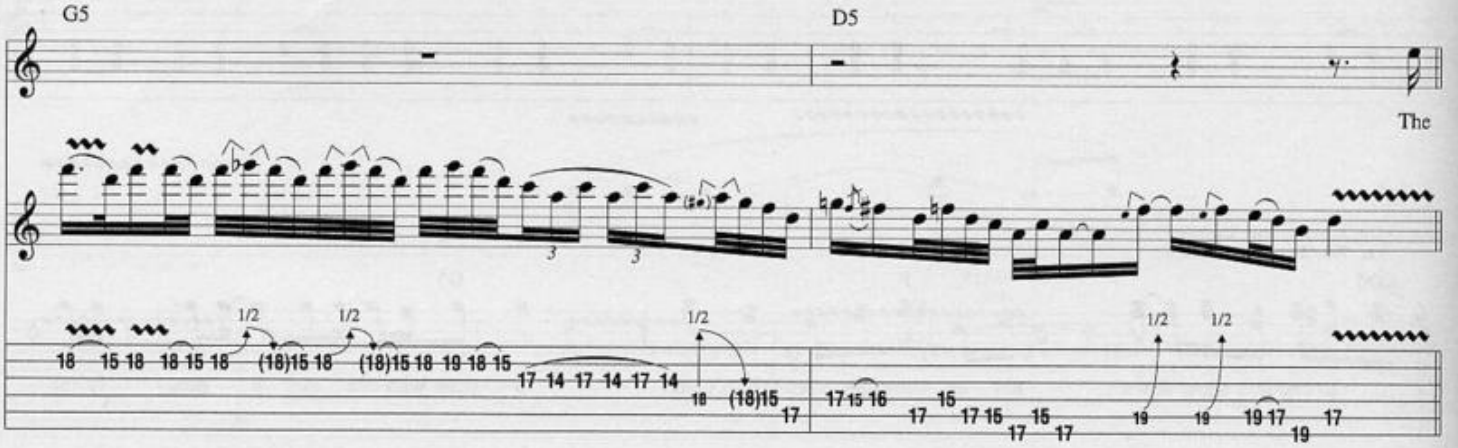

Gtr. 3 tacet
Whoa.
3. A
Gtr. 7
8va
loco
w/ clean tone
mf
steady gliss.
Verse
Double-Time Feel
D5V
F
Rhy. Fig. 2
Gtr. 5
drum beats for me.
It gets loud - er ev - 'ry day.
The
Gtr. 7
Rhy. Fig. 2A
f w/ dist.
G5X
D5V
End Rhy. Fig. 2
ca - dence tells me that soon I'll meet my judg - ment day.
Life's
End Rhy. Fig. 2A
Gtr. 5: w/ Rhy. Fig. 2, simile
Gtr. 7: w/ Rhy. Fig. 2A, simile
D5
F
G5
an end-less show-down,
nev - er know-ing when they'll come.
I sleep with one eye o - pen, ly-ing

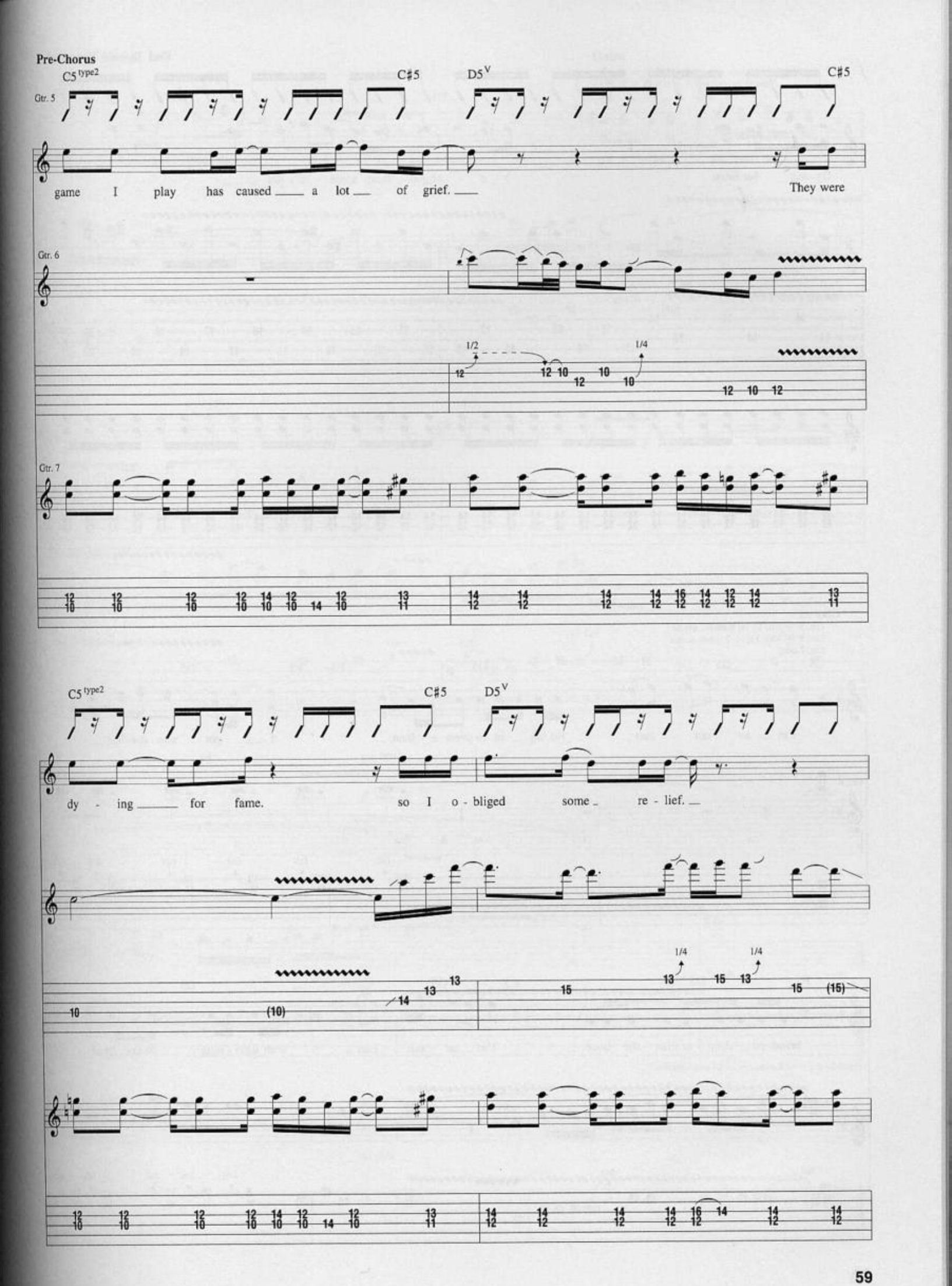


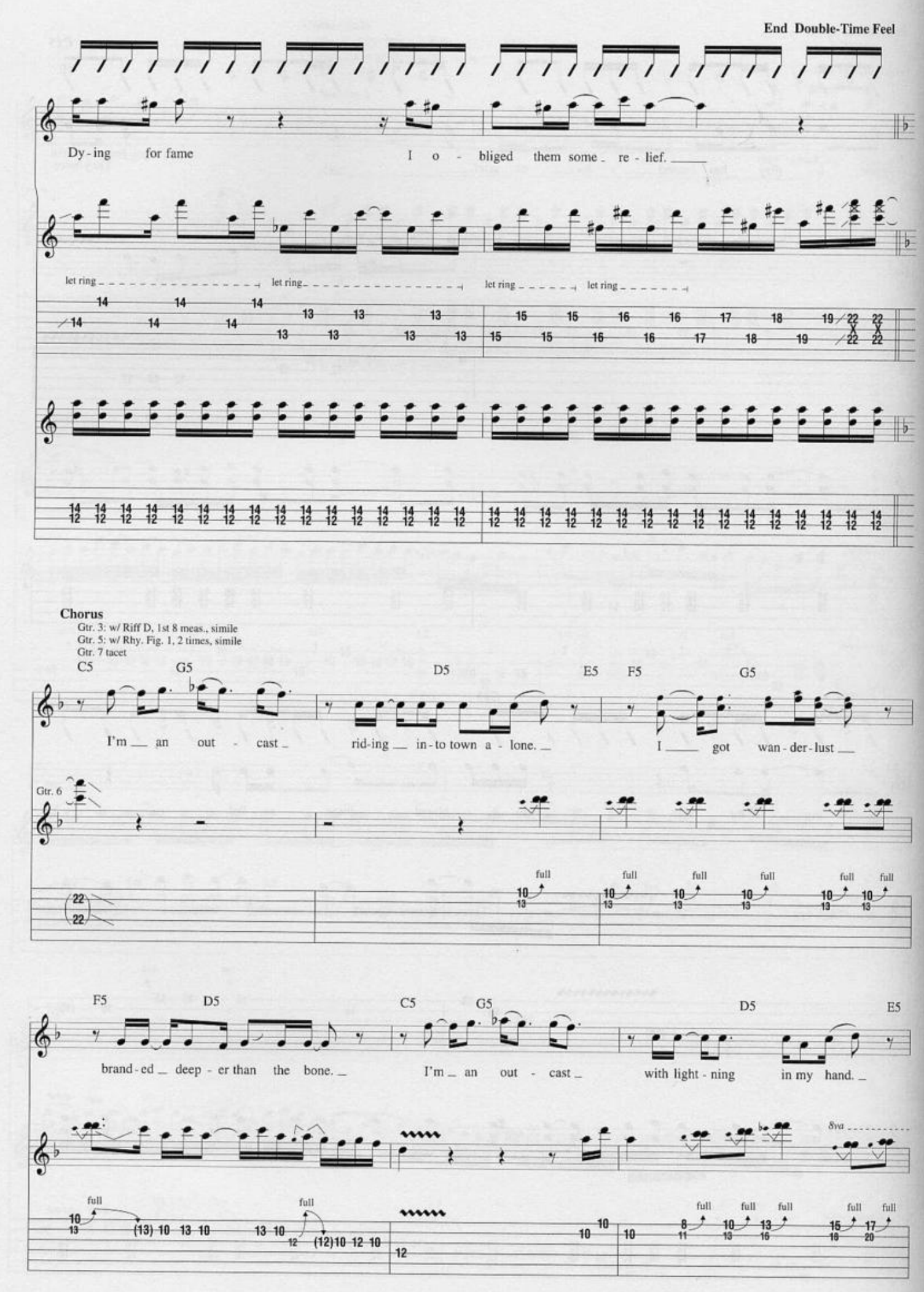

* Key signature denotes D Dorian.

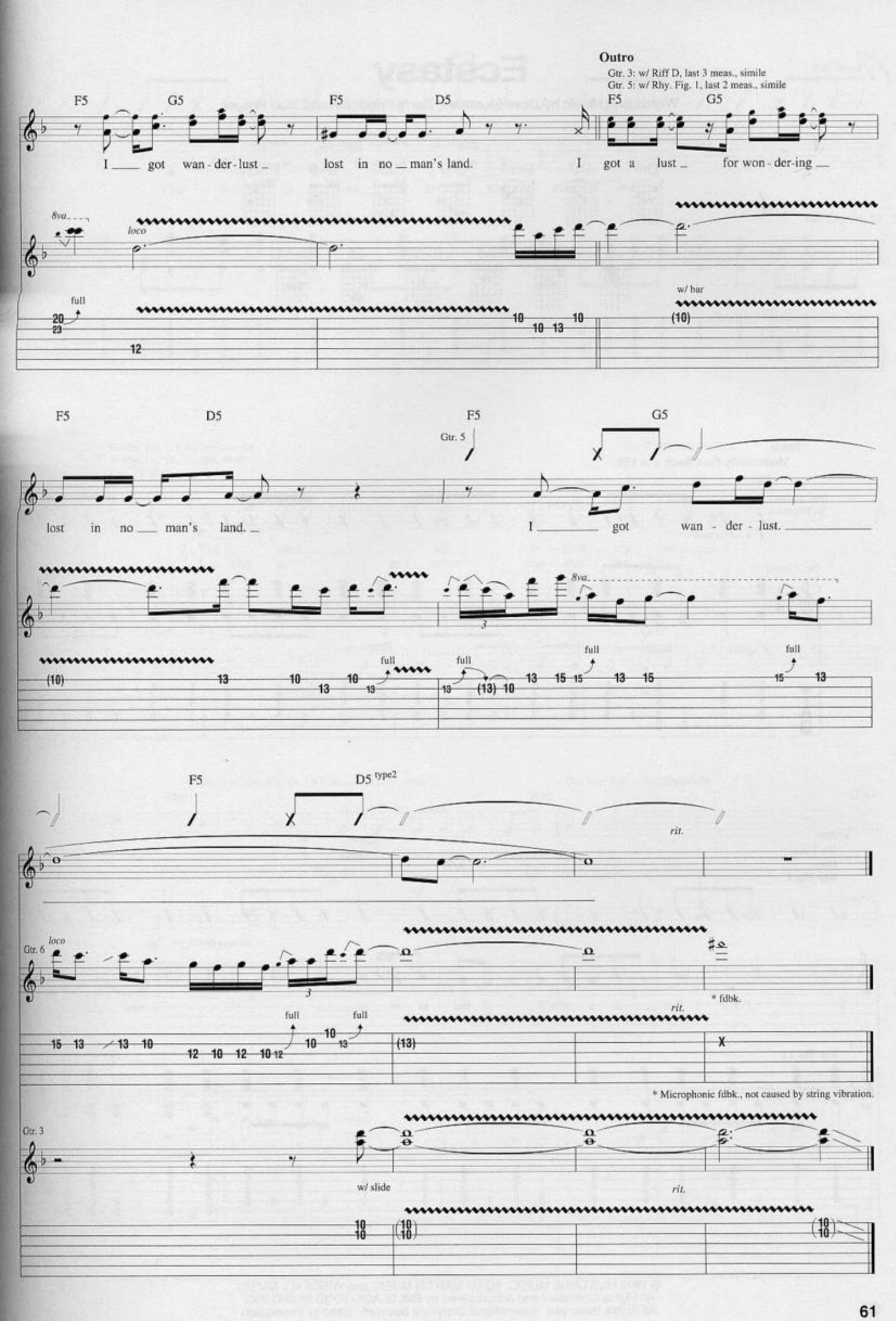


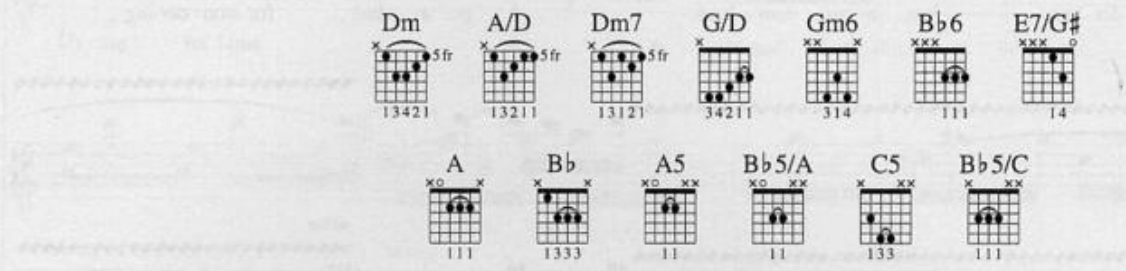

Pre-Chorus
C5 type2
C#5
D5 V
C#5
Gtr. 5
game I play has caused a lot of grief.
They were
Gtr. 6
1/2
1/4
Gtr. 7
C5 type2
C#5
D5 V
dy - ing for fame.
so I o - bliged some re - lief.
1/4
1/4


End Double-Time Feel
Dy - ing for fame
I o - bliged them some re - lief.
let ring
let ring
let ring
let ring
Chorus
Gtr. 3: w/ Riff D, 1st 8 meas., simile
Gtr. 5: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 7 tacet
C5 G5 D5 E5 F5 G5
I'm an out - cast rid-ing in-to town a - lone.
I got wan - der - lust
Gtr. 6
full
F5 D5 C5 G5 D5 E5
brand - ed deep - er than the bone.
I'm an out - cast with light - ning in my hand.
8va


Outro
Gtr. 3: w/ Riff D, last 3 meas., simile
Gtr. 5: w/ Rhy. Fig. 1, last 2 meas., simile
F5 G5 F5 D5 F5 G5
I got wan - der - lust lost in no man's land. I got a lust for won - der - ing
8va
loco
full
w/ bar
F5 D5 F5 G5
Gtr. 5
lost in no man's land. I got wan - der - lust.
8va
full
F5 D5 type2
rit.
Gtr. 6
loco
* fdbk.
rit.
* Microphonic fdbk., not caused by string vibration.
Gtr. 3
w/ slide
rit.

# Ecstasy

**Words and Music by Dave Mustaine, Marty Friedman and Bud Prager**




**Intro**

**Moderately Fast Rock ♩ = 129**

Dm

Gtrs. 1 (elec.) & 2 (acous.)

*f* w/ clean tone

Gtr. 3 (elec.)

*p* w/ dist.

**Verse**

Gtr. 2 tacet

Dm

**Rhy. Fig. 1**

A/D

Dm7

Gtr. 1

1.You live in a world of fan - ta - sy, mm.

Gtr. 3

**Rhy. Fig. 1A**

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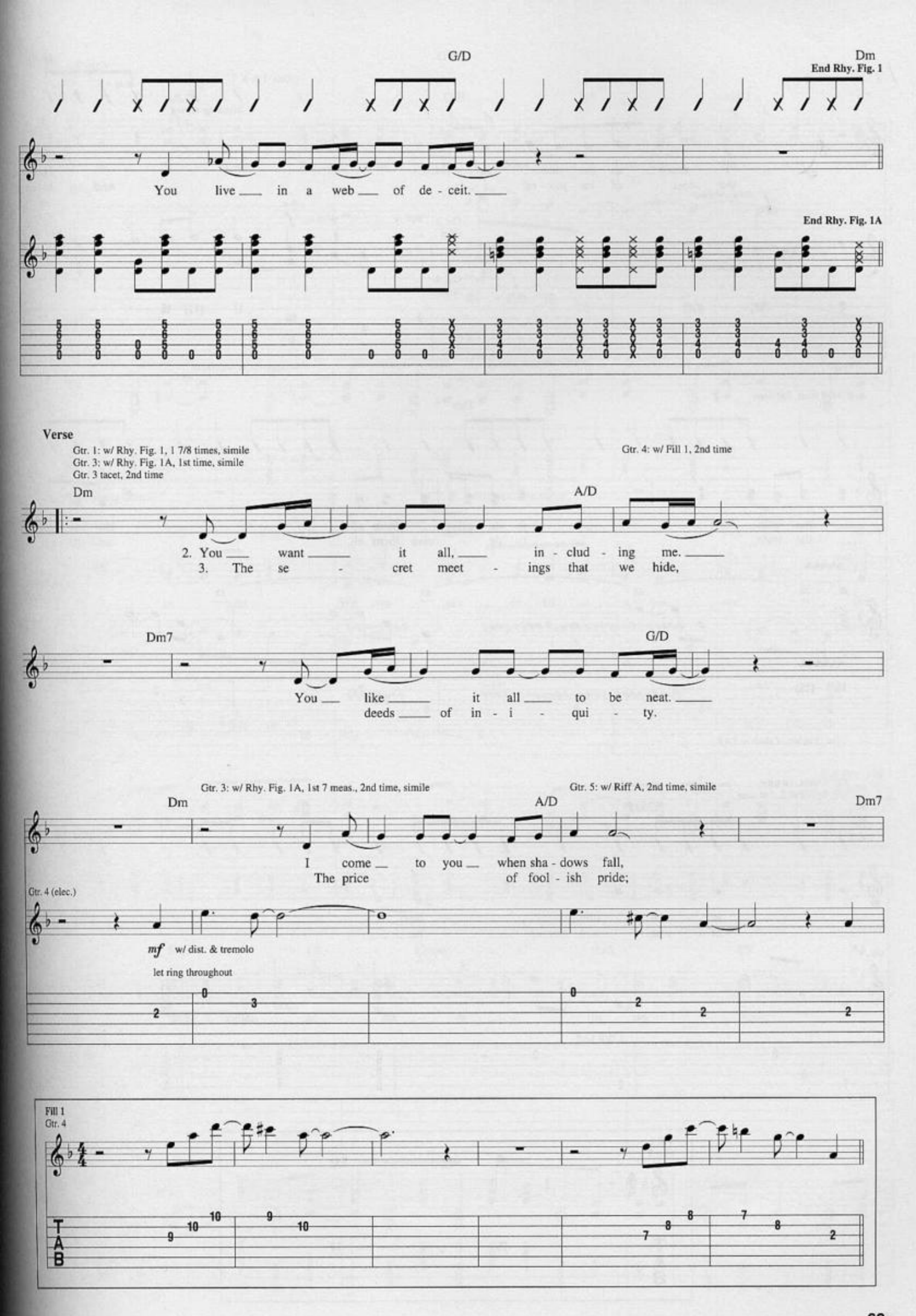
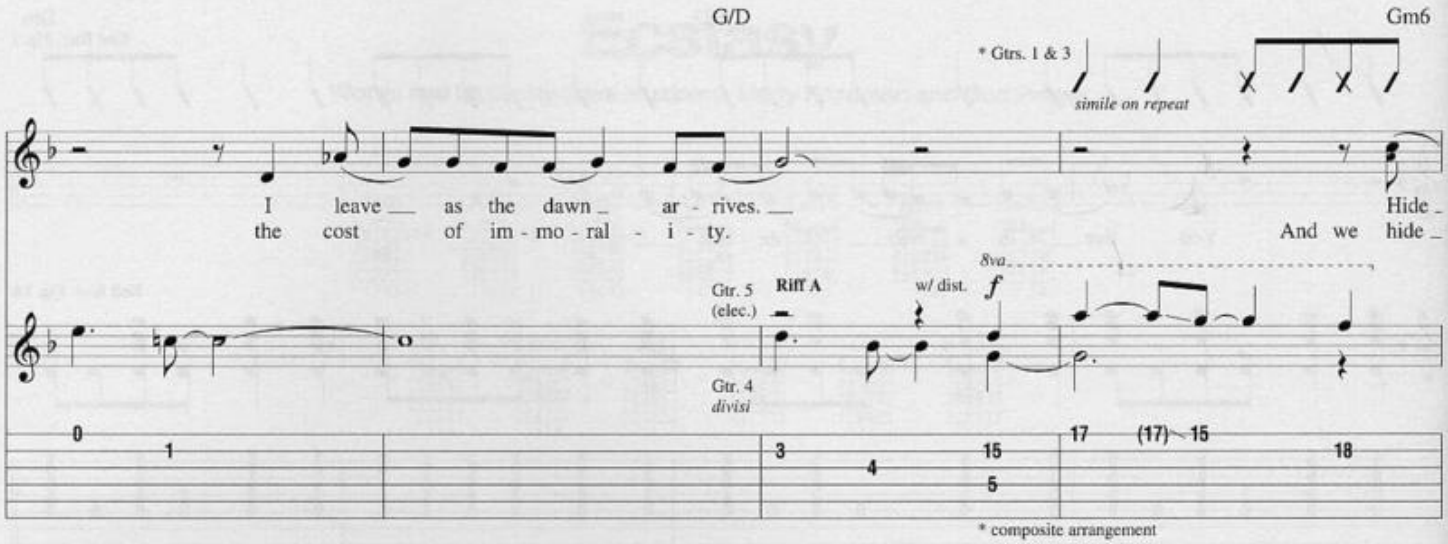
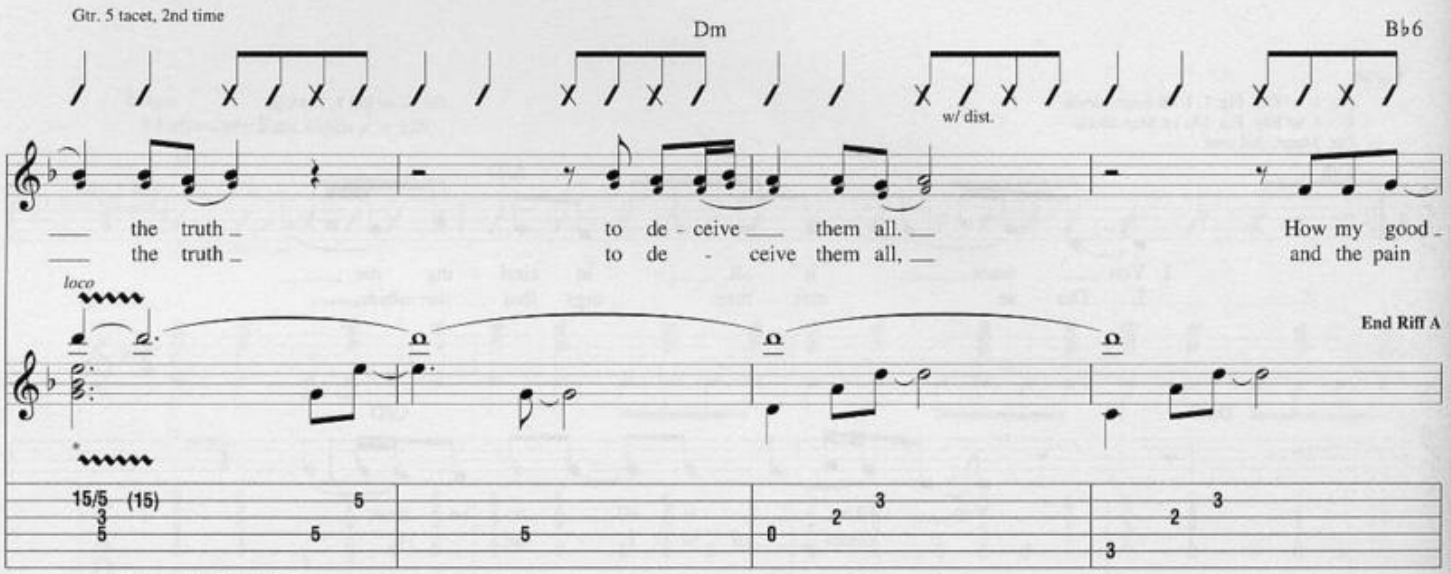
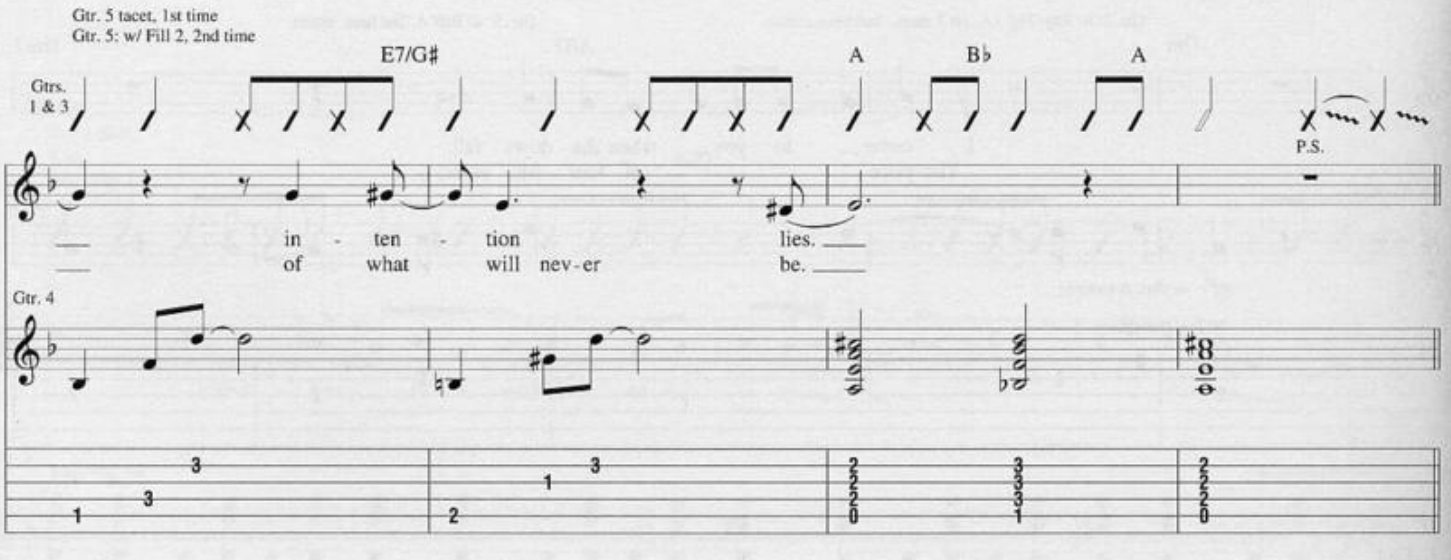
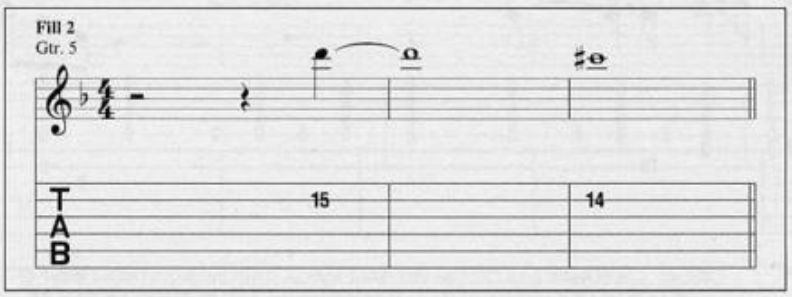
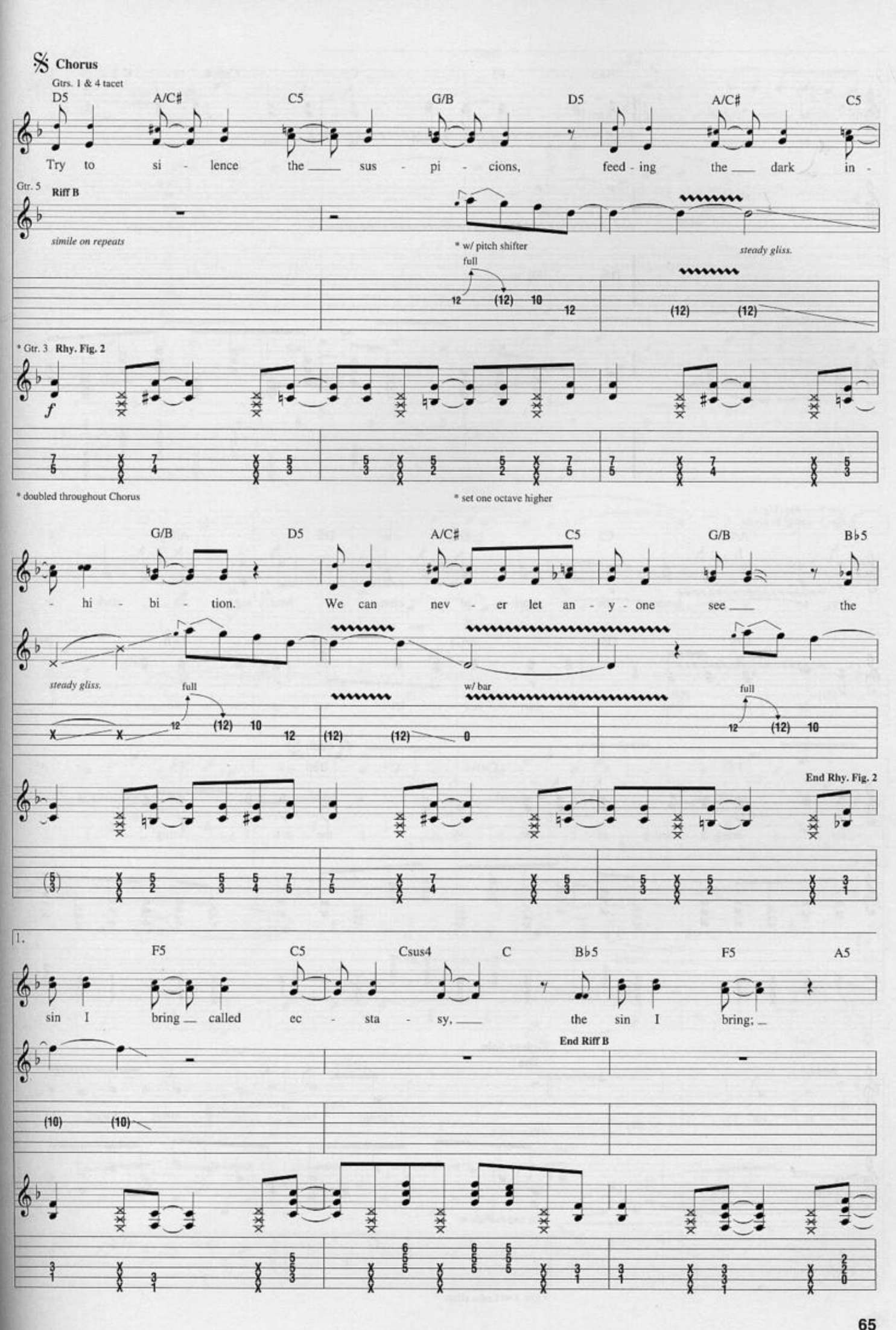

G/D
Dm
End Rhy. Fig. 1
You live in a web of de - ceit.
End Rhy. Fig. 1A
Verse
Gtr. 1: w/ Rhy. Fig. 1, 1 7/8 times, simile
Gtr. 3: w/ Rhy. Fig. 1A, 1st time, simile
Gtr. 3 tacet, 2nd time
Gtr. 4: w/ Fill 1, 2nd time
Dm
A/D
2. You want it all, in - clud - ing me.
3. The se - cret meet - ings that we hide,
Dm7
G/D
You like it all to be neat.
deeds of in - i - qui - ty.
Gtr. 3: w/ Rhy. Fig. 1A, 1st 7 meas., 2nd time, simile
Gtr. 5: w/ Riff A, 2nd time, simile
Dm
A/D
Dm7
I come to you when sha - dows fall,
The price of fool - ish pride;
Gtr. 4 (elec.)
mf w/ dist. & tremolo
let ring throughout
Fill 1
Gtr. 4
TAB

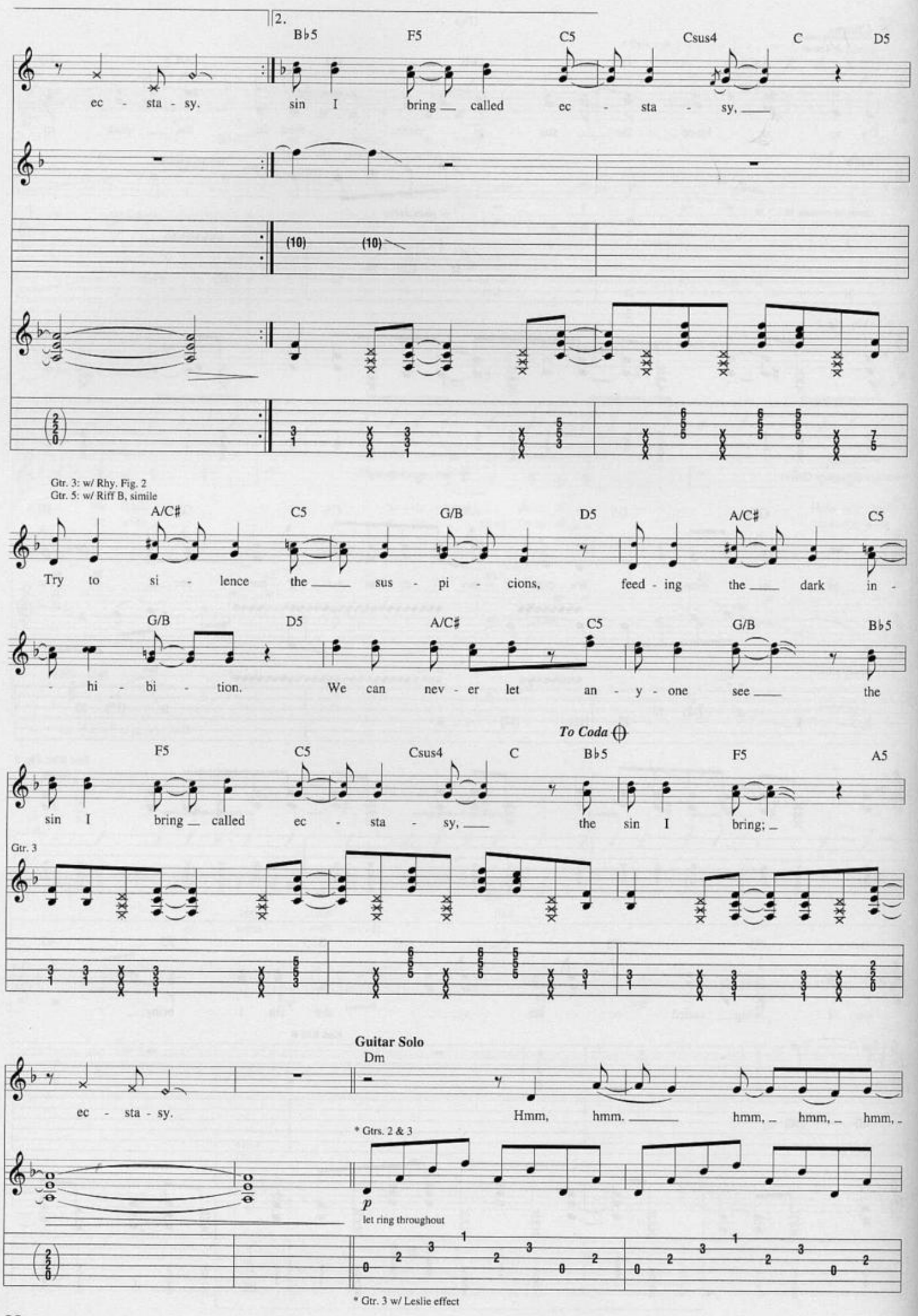

G/D
Gm6
* Gtrs. 1 & 3
simile on repeat
I leave as the dawn ar - rives.
the cost of im - mo - ral - i - ty.
Hide
And we hide
Gtr. 5 (elec.)
Riff A
w/ dist.
8va
Gtr. 4
divisi
* composite arrangement

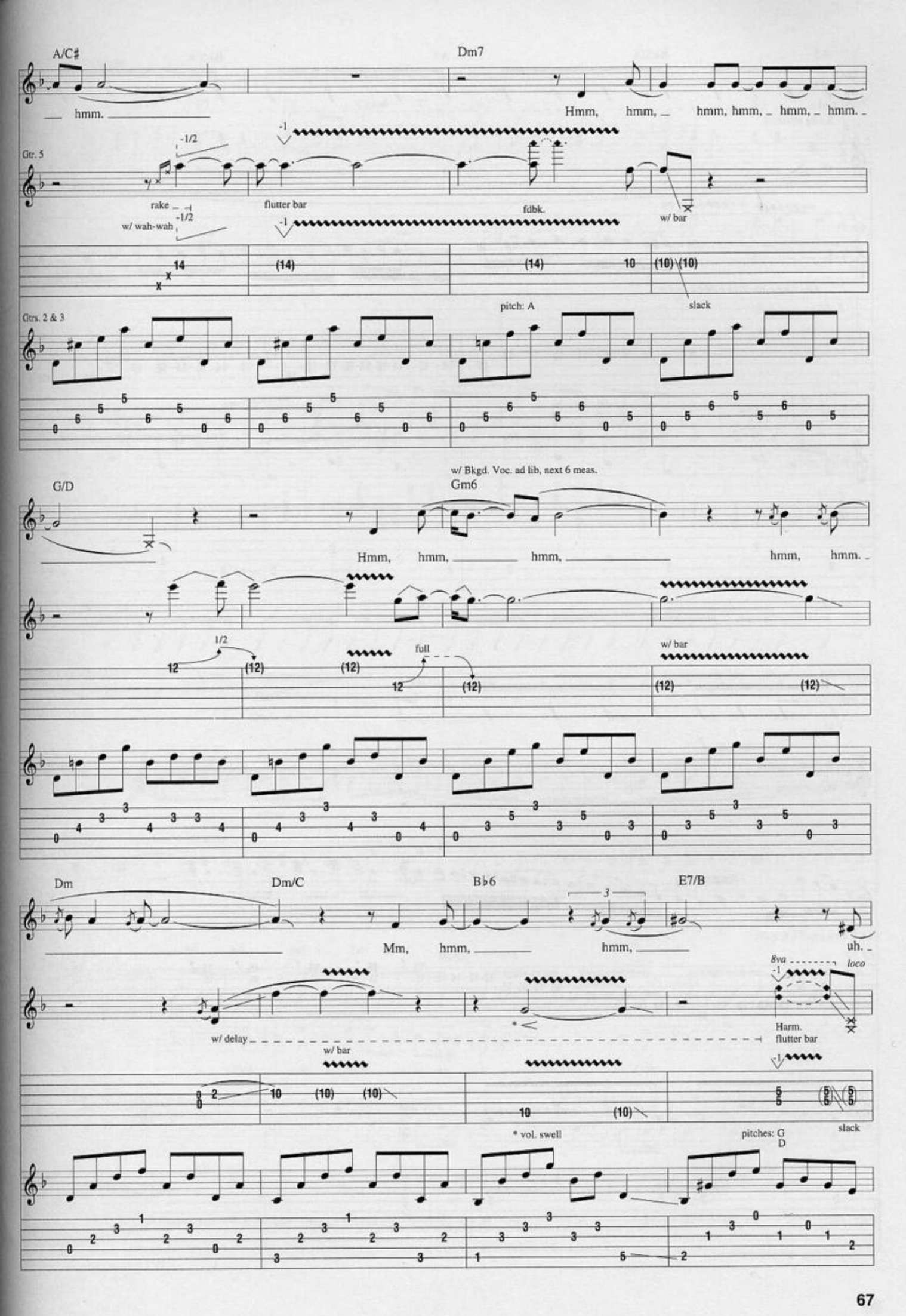

Gtr. 5 tacet, 2nd time
Dm
B♭6
w/ dist.
the truth
the truth
to de - ceive them all.
to de - ceive them all,
How my good
and the pain
loco
End Riff A
* Gtr. 5 to left of slash in TAB.

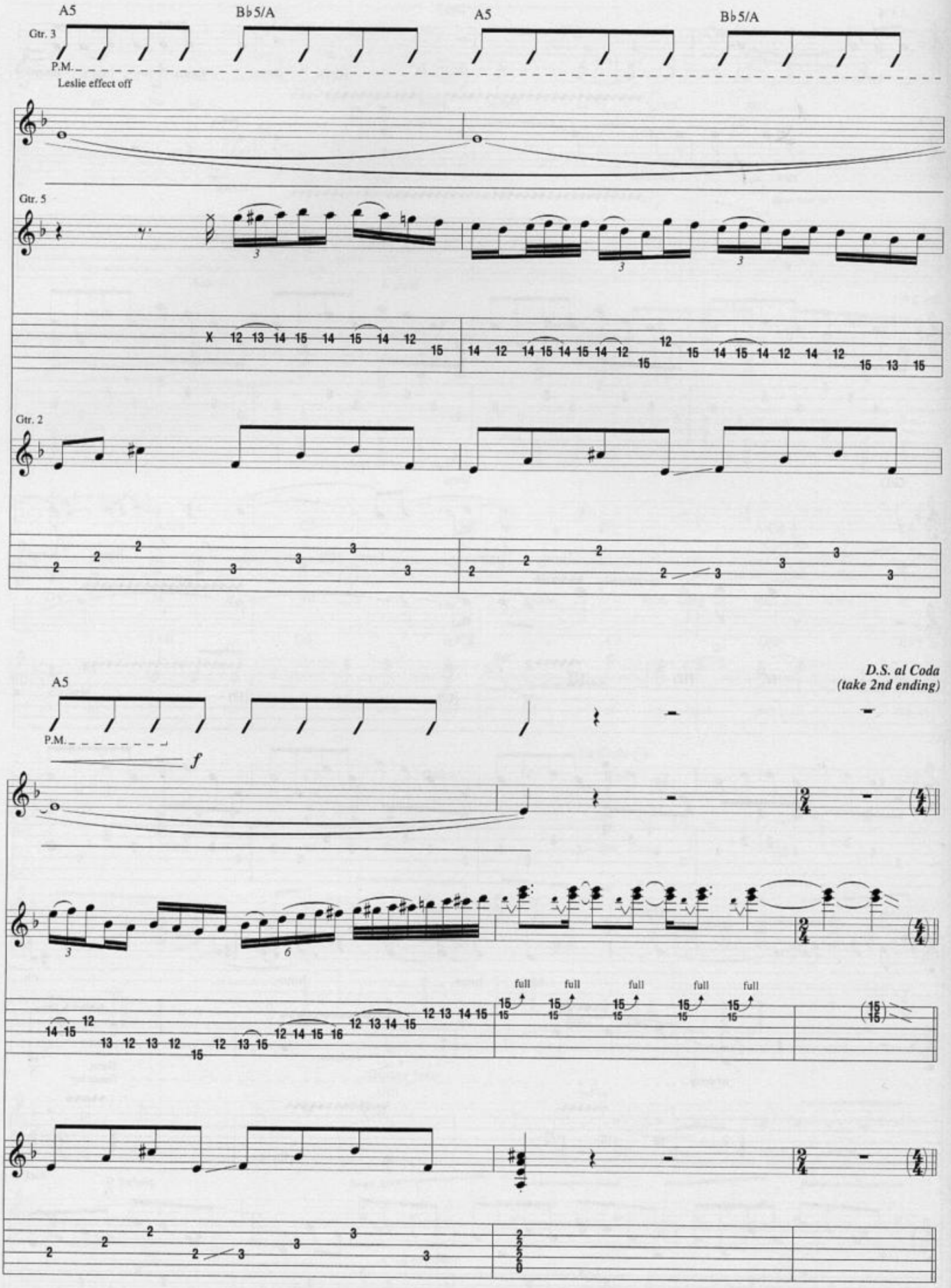

Gtr. 5 tacet, 1st time
Gtr. 5: w/ Fill 2, 2nd time
E7/G♯
A
B♭
A
Gtrs. 1 & 3
P.S.
in - ten - tion
of what will nev - er
lies.
be.
Gtr. 4

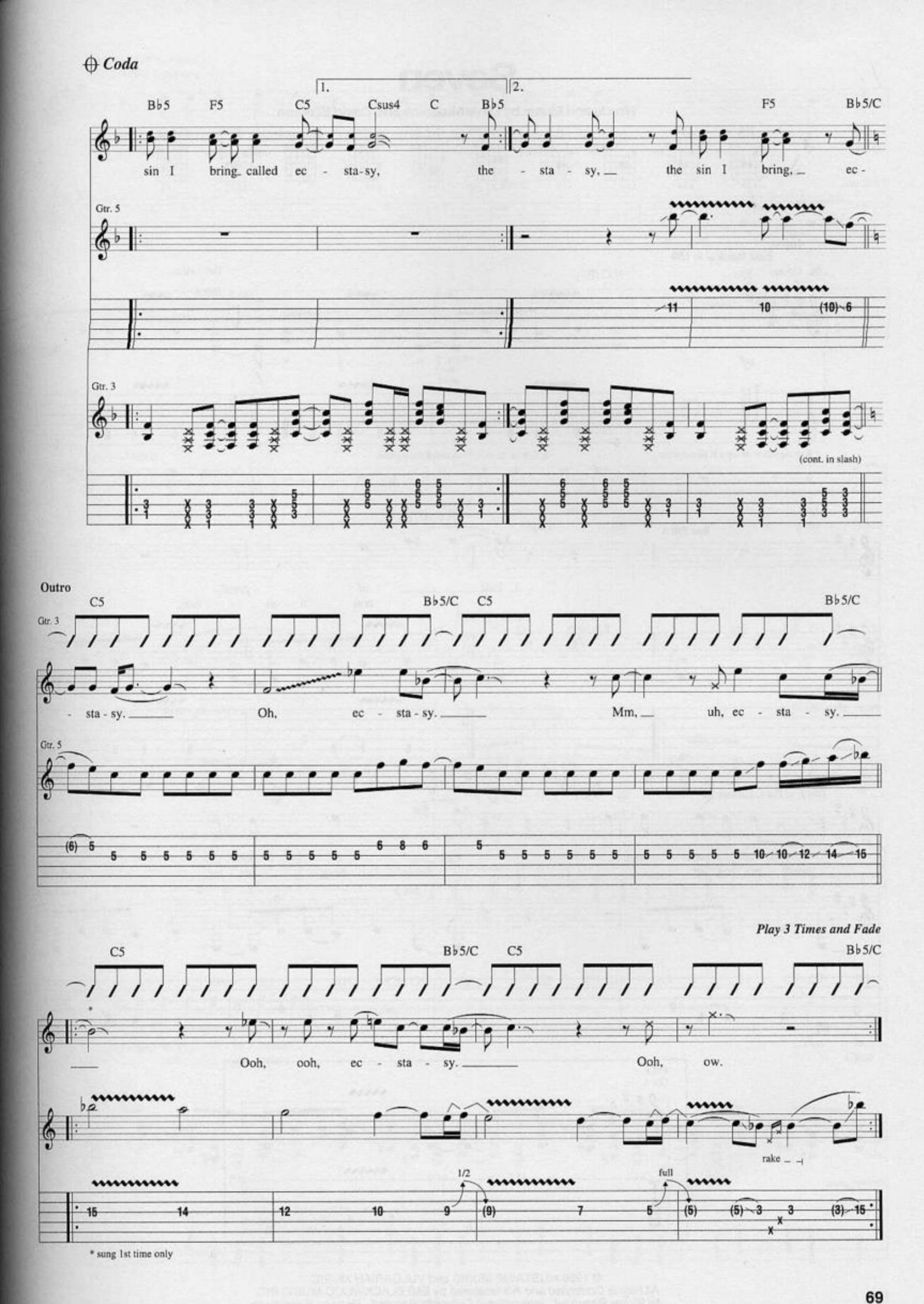

Fill 2
Gtr. 5
TAB


Chorus
Gtrs. 1 & 4 tacet
D5 A/C♯ C5 G/B D5 A/C♯ C5
Try to si - lence the sus - pi - cions, feed - ing the dark in -
Gtr. 5 Riff B
simile on repeats
* w/ pitch shifter
full
steady gliss.
* Gtr. 3 Rhy. Fig. 2
f
* doubled throughout Chorus
* set one octave higher
G/B D5 A/C♯ C5 G/B B♭5
- hi - bi - tion. We can nev - er let an - y - one see the
steady gliss.
full
w/ bar
full
End Rhy. Fig. 2
1.
F5 C5 Csus4 C B♭5 F5 A5
sin I bring called ec - sta - sy, the sin I bring;
End Riff B


2.
B♭5 F5 C5 Csus4 C D5
ec - sta - sy. sin I bring called ec - sta - sy,
(10) (10)
Gtr. 3: w/ Rhy. Fig. 2
Gtr. 5: w/ Riff B, simile
A/C♯ C5 G/B D5 A/C♯ C5
Try to si - lence the sus - pi - cions, feed - ing the dark in -
G/B D5 A/C♯ C5 G/B B♭5
- hi - bi - tion. We can nev - er let an - y - one see the
To Coda
F5 C5 Csus4 C B♭5 F5 A5
sin I bring called ec - sta - sy, the sin I bring;
Gtr. 3
Guitar Solo
Dm
ec - sta - sy. Hmm, hmm. hmm, hmm, hmm,
* Gtrs. 2 & 3
p
let ring throughout
* Gtr. 3 w/ Leslie effect

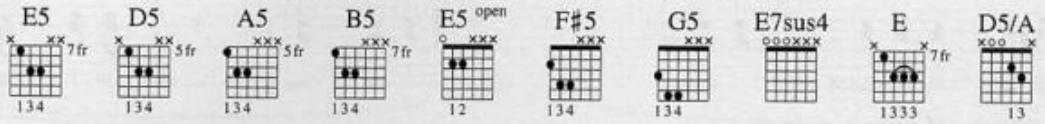

A/C♯
Dm7
hmm.
Hmm, hmm, hmm, hmm, hmm, hmm.
Gtr. 5
-1/2
-1
rake
w/ wah-wah
flutter bar
fdbk.
w/ bar
slack
Gtrs. 2 & 3
pitch: A
G/D
w/ Bkgd. Voc. ad lib, next 6 meas.
Gm6
Hmm, hmm, hmm, hmm, hmm.
1/2
full
w/ bar
Dm
Dm/C
B♭6
E7/B
Mm, hmm, hmm, uh.
8va
loco
w/ delay
Harm.
flutter bar
w/ bar
* vol. swell
pitches: G
D
slack


A5
B♭5/A
A5
B♭5/A
Gtr. 3
P.M.
Leslie effect off
Gtr. 5
Gtr. 2
A5
P.M.
f
D.S. al Coda
(take 2nd ending)
full
full
full
full
full


Coda
1.
2.
B♭5
F5
C5
Csus4
C
B♭5
F5
B♭5/C
sin I bring called ec - sta-sy, the - sta - sy, the sin I bring, ec -
Gtr. 5
Gtr. 3
(cont. in slash)
Outro
C5
B♭5/C
C5
B♭5/C
- sta - sy. Oh, ec - sta - sy. Mm, uh, ec - sta - sy.
Play 3 Times and Fade
Ooh, ooh, ec - sta - sy. Ooh, ow.
rake
1/2
full
* sung 1st time only

# Seven

**Words and Music by Dave Mustaine and David Ellefson**




**Intro**
**Fast Rock ♩ = 158**

Gtr. 1 (fuzz) *
Em
N.C.(E7)
Gtr. 1
Gtr. 2
Riff A
Gtr. 1 tacet
*mf*
** Gtr. 2 (dist.) *divisi*
*f*

* Key signature denotes E Mixolydian.
** doubled throughout

1.
2.
**Verse**
N.C.(E7)
End Riff A

1. Full of greed,
- cras - ti - na - tion, al -

Gtr. 1: w/ Fill 1, 2nd time

you sell your soul.
- ways giv - ing up.
Full of pride,
Some - thing bet - ter comes

Riff B
End Riff B

Fill 1
Gtr. 1

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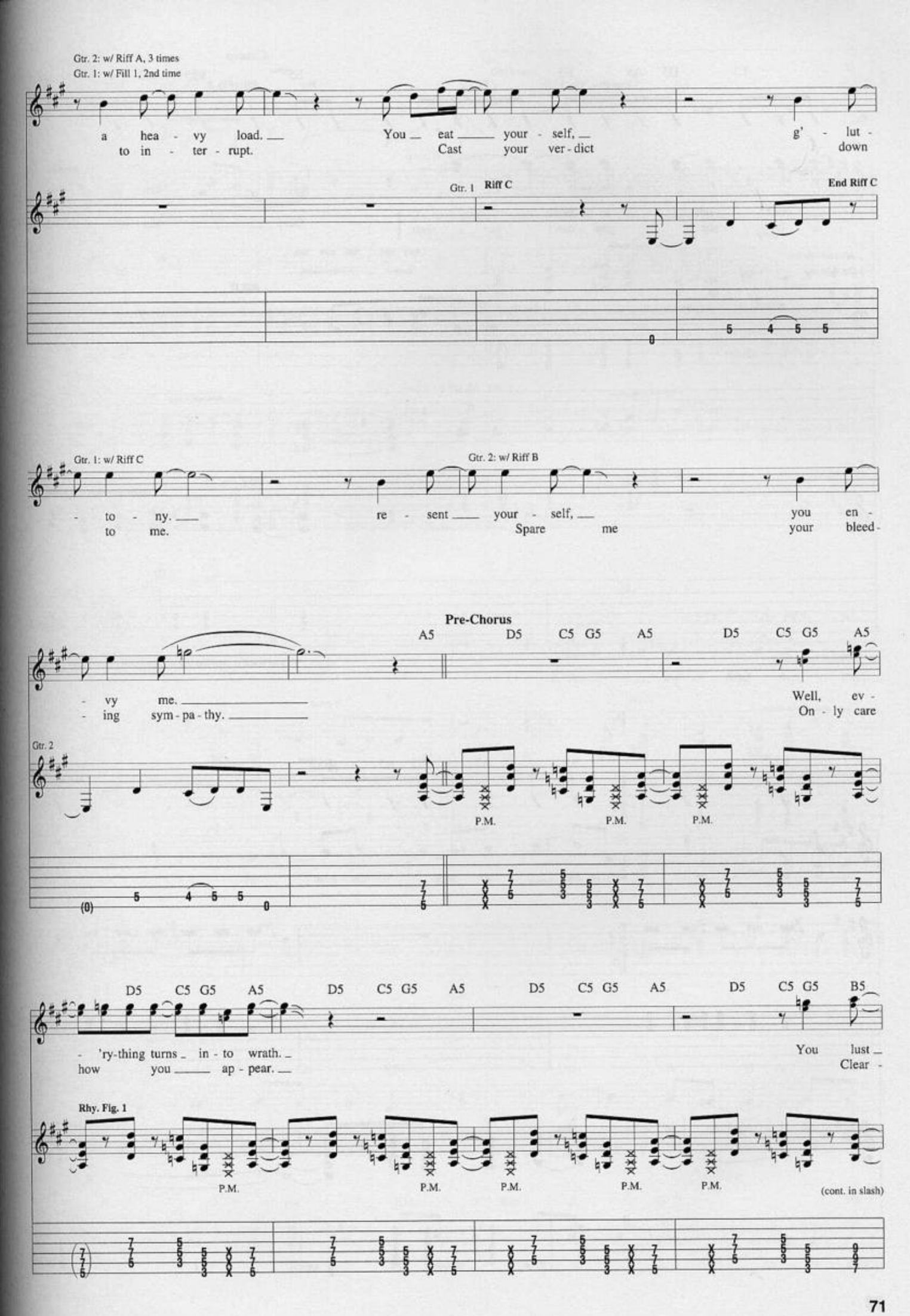
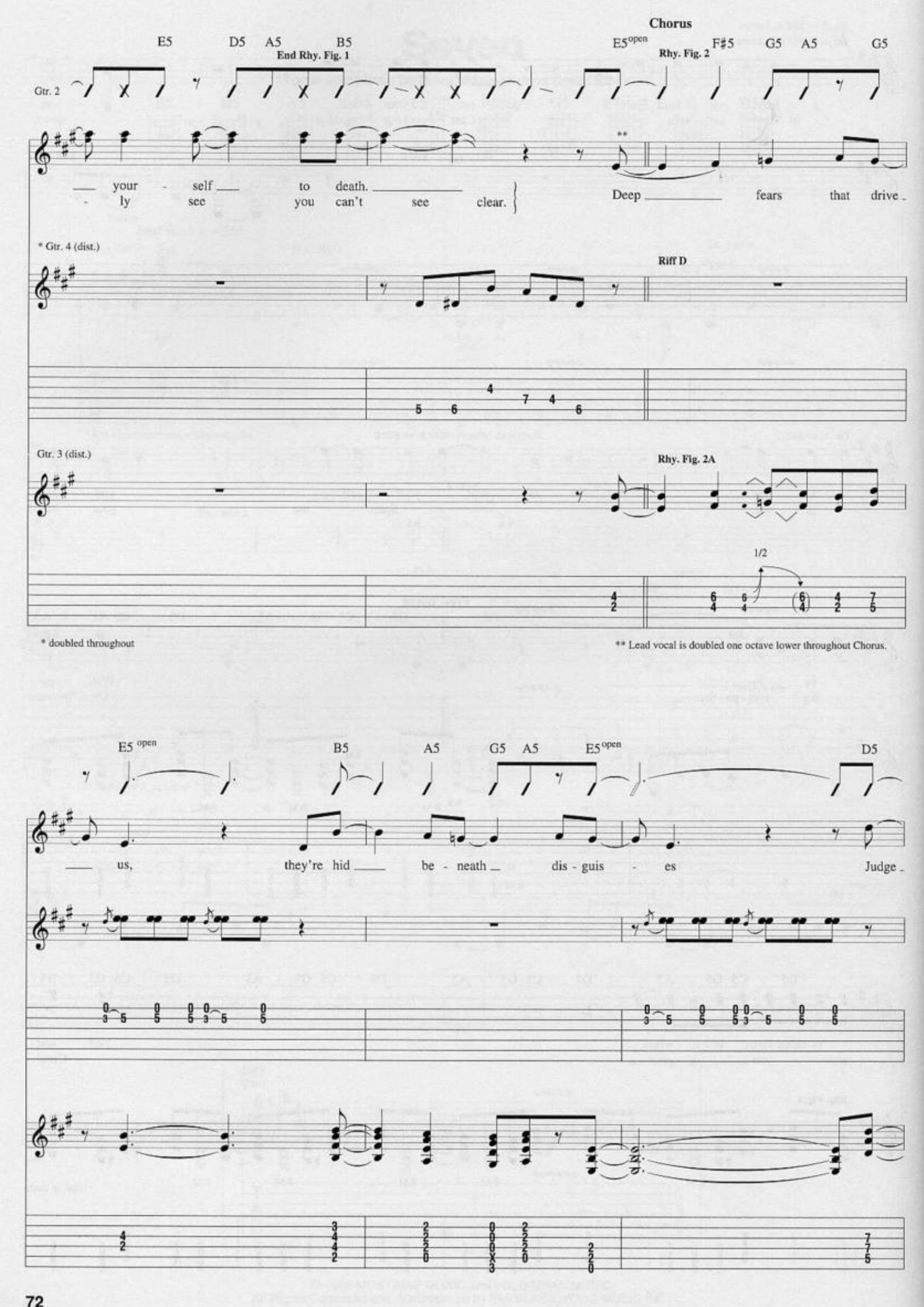
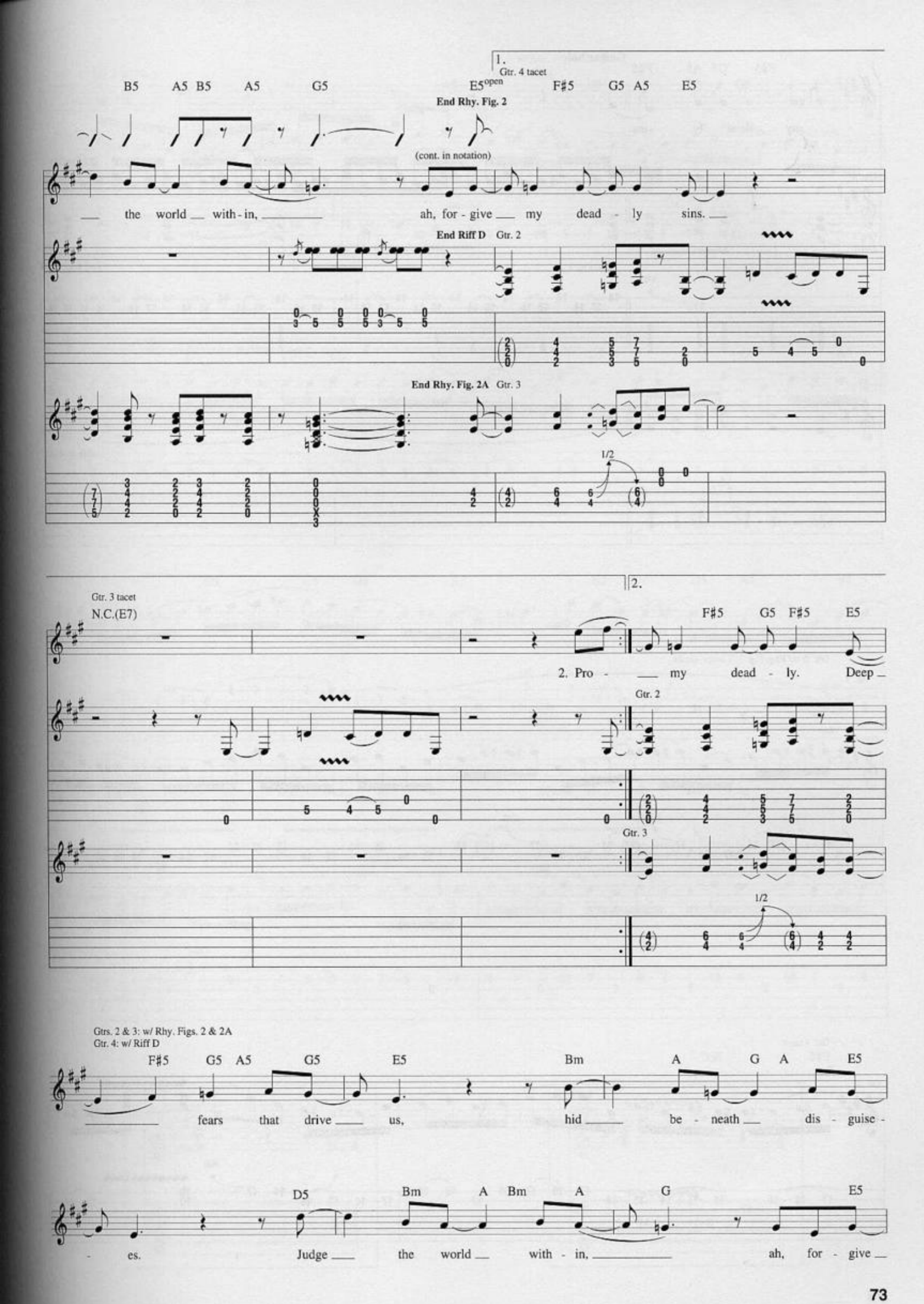
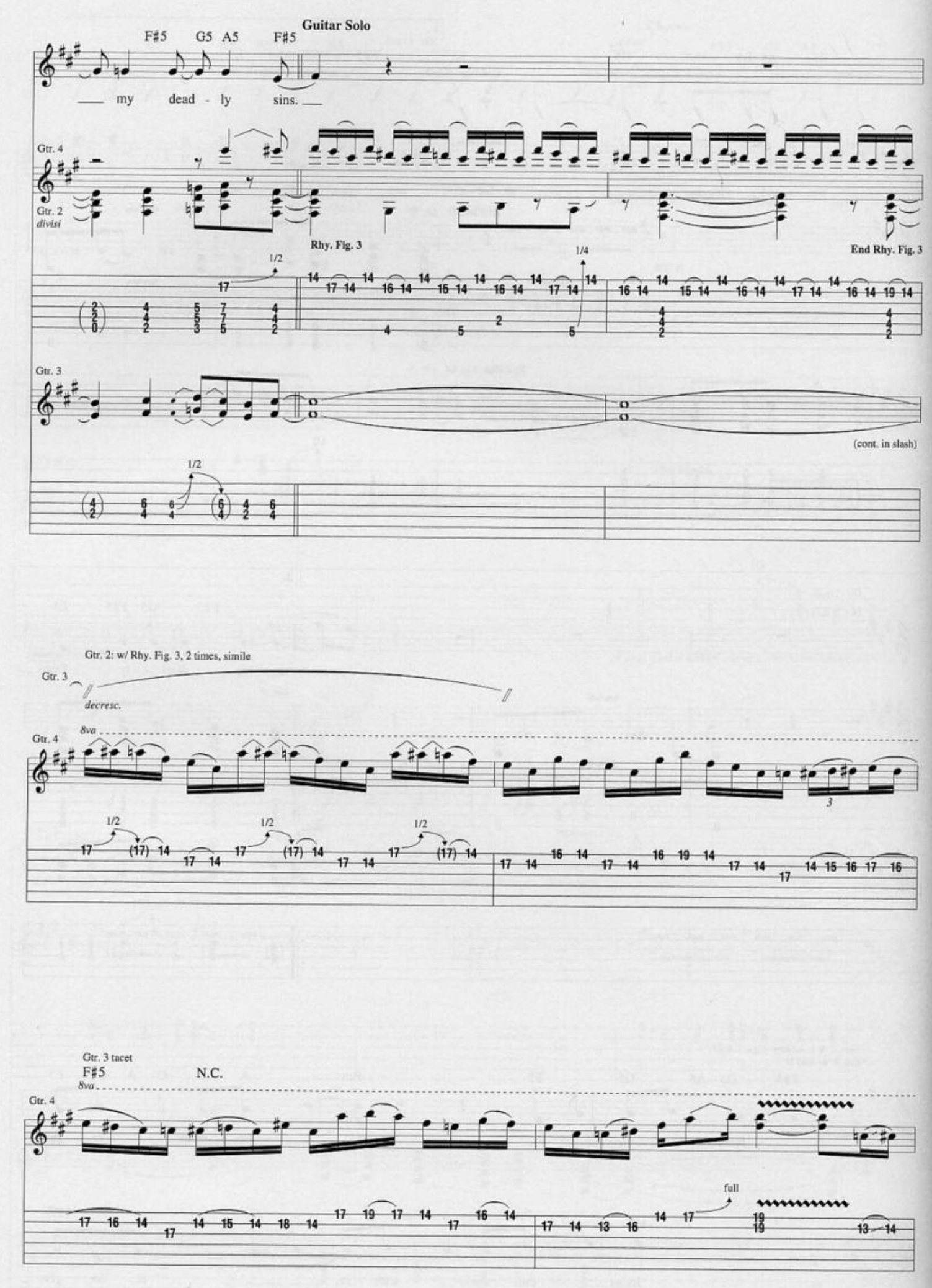
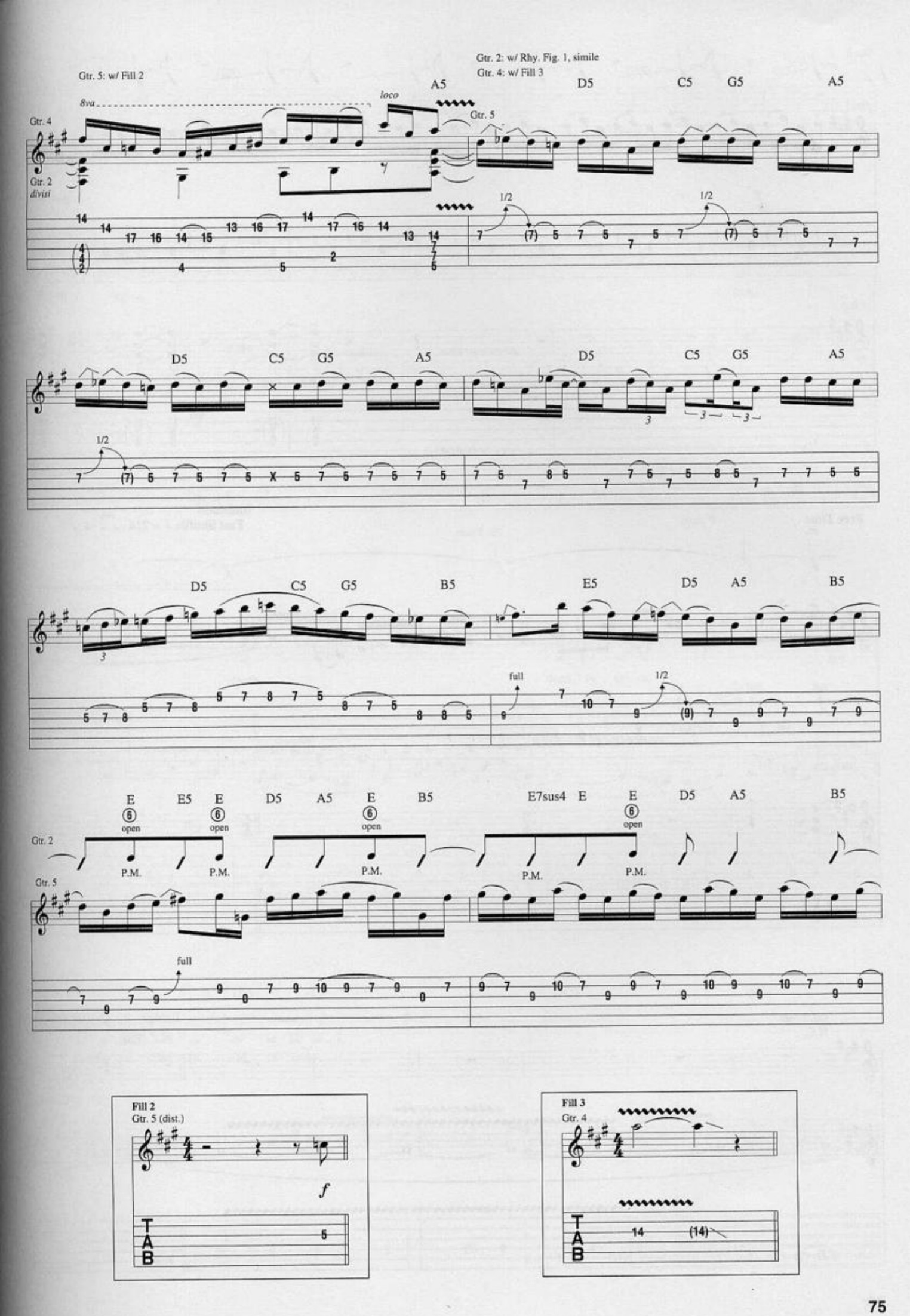
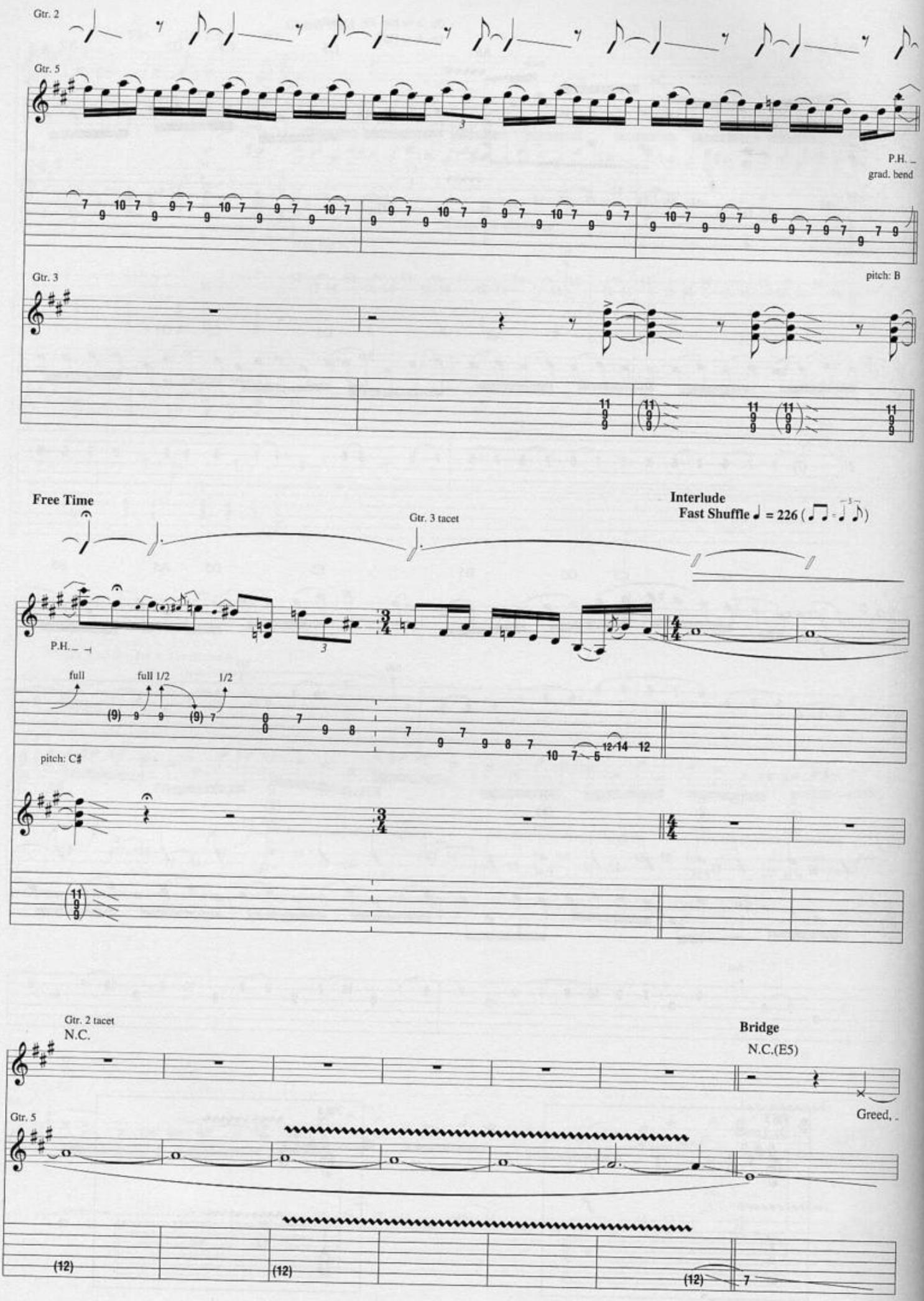

Gtr. 2: w/ Riff A, 3 times
Gtr. 1: w/ Fill 1, 2nd time
a hea - vy load. You eat your - self, g' - lut -
to in - ter - rupt. Cast your ver - dict down
Gtr. 1
Riff C
End Riff C
Gtr. 1: w/ Riff C
Gtr. 2: w/ Riff B
- to - ny. re - sent your - self, you en -
to me. Spare me your bleed -
Pre-Chorus
A5 D5 C5 G5 A5 D5 C5 G5 A5
- vy me. Well, ev -
- ing sym - pa - thy. On - ly care
Gtr. 2
P.M.
D5 C5 G5 A5 D5 C5 G5 A5 D5 C5 G5 A5 D5 C5 G5 B5
- 'ry-thing turns in - to wrath. You lust
how you ap - pear. Clear -
Rhy. Fig. 1
P.M.
(cont. in slash)

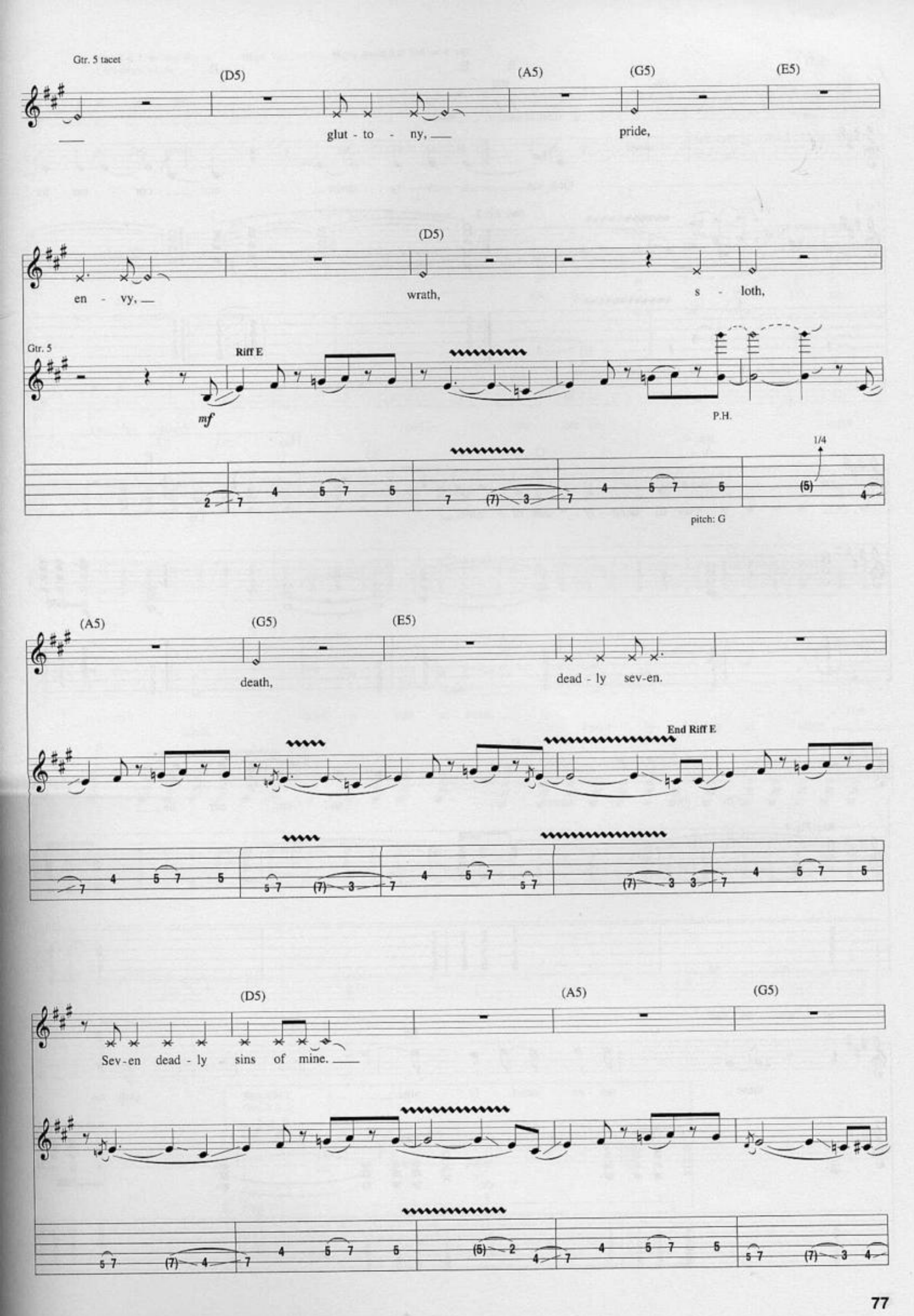

Chorus
E5 D5 A5 B5
End Rhy. Fig. 1
E5 open
Rhy. Fig. 2
F♯5 G5 A5 G5
Gtr. 2
your - self to death.
- ly see you can't see clear.
Deep fears that drive
* Gtr. 4 (dist.)
Riff D
Gtr. 3 (dist.)
Rhy. Fig. 2A
1/2
* doubled throughout
** Lead vocal is doubled one octave lower throughout Chorus.
E5 open B5 A5 G5 A5 E5 open D5
us, they're hid be - neath dis - guis - es Judge

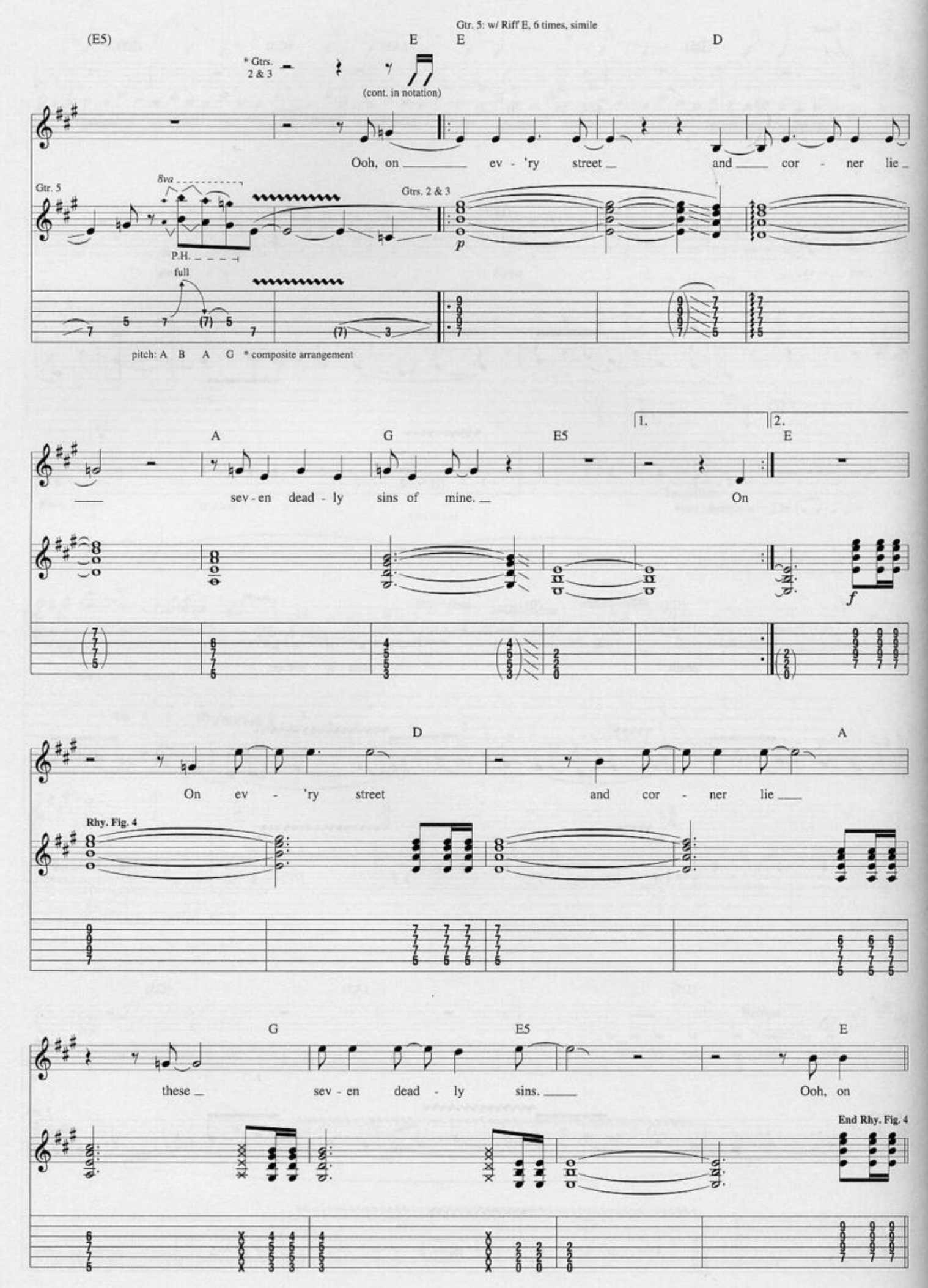

1.
Gtr. 4 tacet
B5 A5 B5 A5 G5 E5open F♯5 G5 A5 E5
End Rhy. Fig. 2
(cont. in notation)
the world with-in, ah, for-give my dead-ly sins.
End Riff D Gtr. 2
End Rhy. Fig. 2A Gtr. 3
1/2
Gtr. 3 tacet
N.C.(E7)
2.
F♯5 G5 F♯5 E5
2. Pro- my dead-ly. Deep-
Gtr. 2
Gtr. 3
1/2
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A
Gtr. 4: w/ Riff D
F♯5 G5 A5 G5 E5 Bm A G A E5
fears that drive us, hid be-neath dis-guise-
D5 Bm A Bm A G E5
-es. Judge the world with-in, ah, for-give

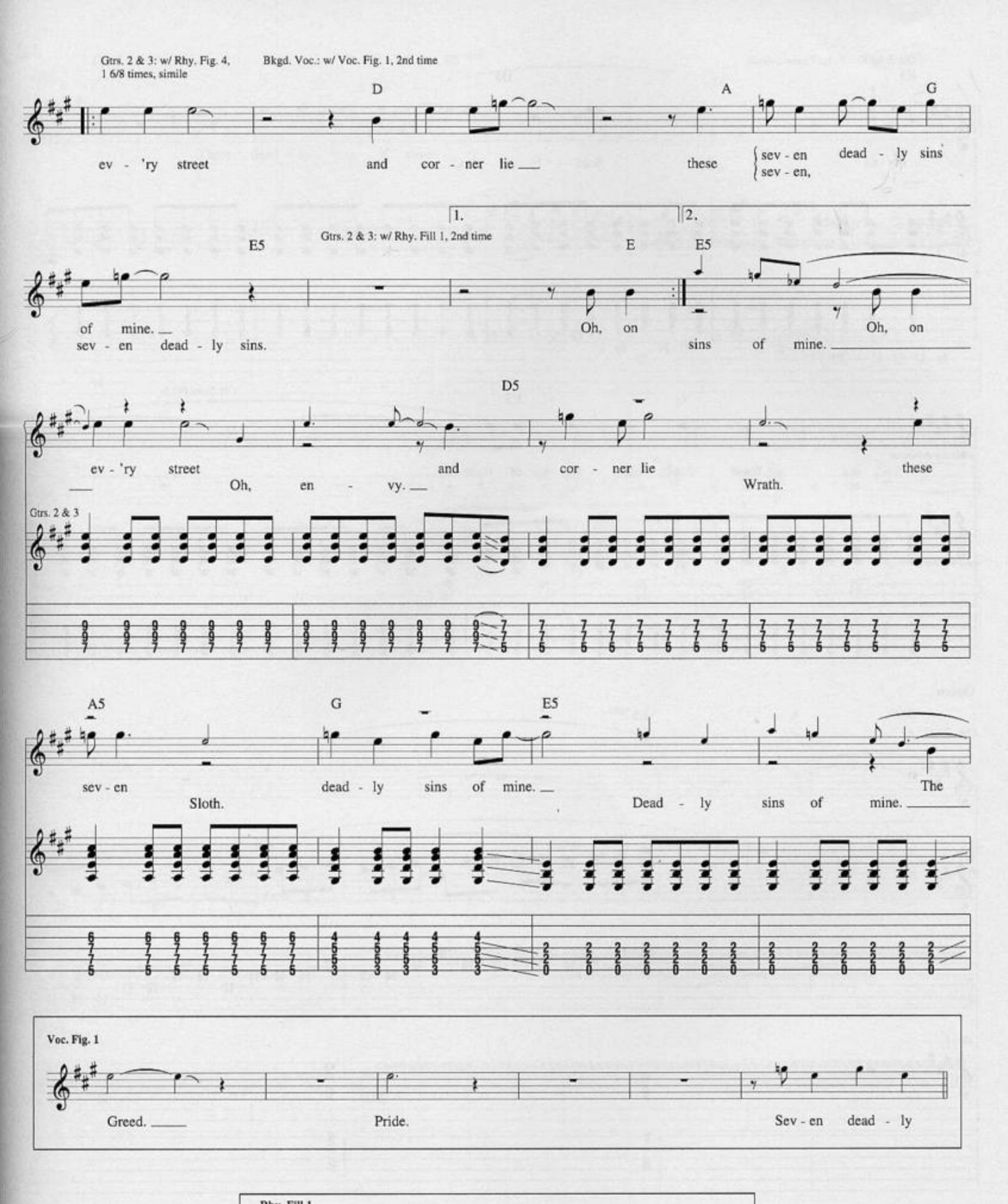

Guitar Solo
F♯5 G5 A5 F♯5
my dead - ly sins.
Gtr. 4
Gtr. 2
divisi
Rhy. Fig. 3
End Rhy. Fig. 3
1/2
1/4
Gtr. 3
(cont. in slash)
Gtr. 2: w/ Rhy. Fig. 3, 2 times, simile
decresc.
8va
Gtr. 3 tacet
F♯5
N.C.
full

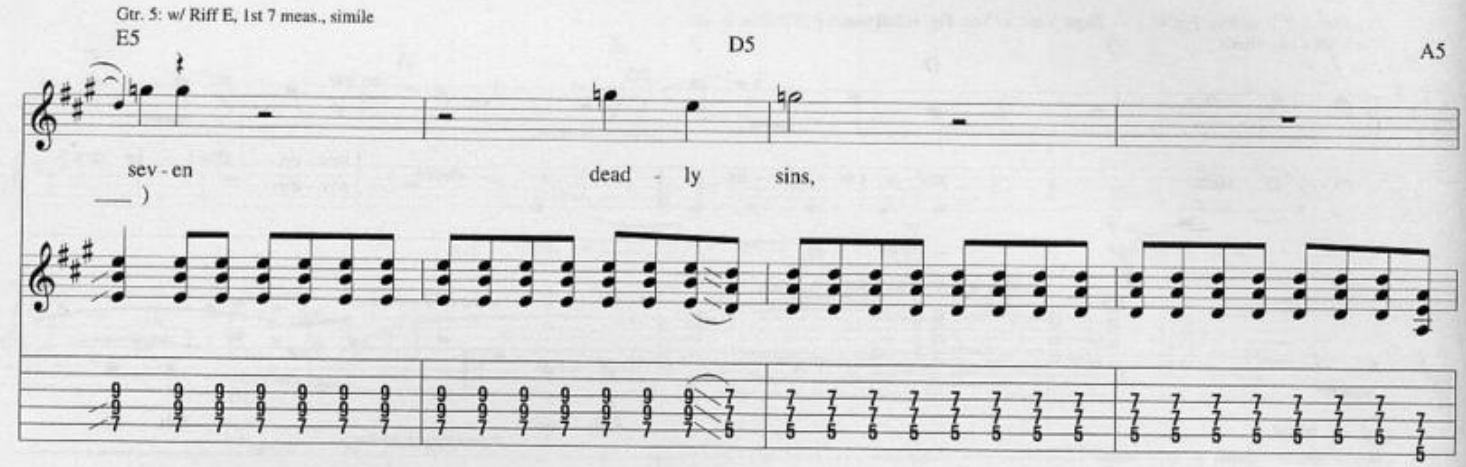

Gtr. 5: w/ Fill 2
Gtr. 2: w/ Rhy. Fig. 1, simile
Gtr. 4: w/ Fill 3
8va
loco
Gtr. 4
Gtr. 2
divisi
Gtr. 5
A5
D5
C5
G5
A5
1/2
D5
C5
G5
A5
D5
C5
G5
A5
1/2
D5
C5
G5
B5
E5
D5
A5
B5
full
1/2
E
E5
E
D5
A5
E
B5
E7sus4
E
E
D5
A5
B5
open
P.M.
Gtr. 2
Gtr. 5
full
Fill 2
Gtr. 5 (dist.)
f
Fill 3
Gtr. 4

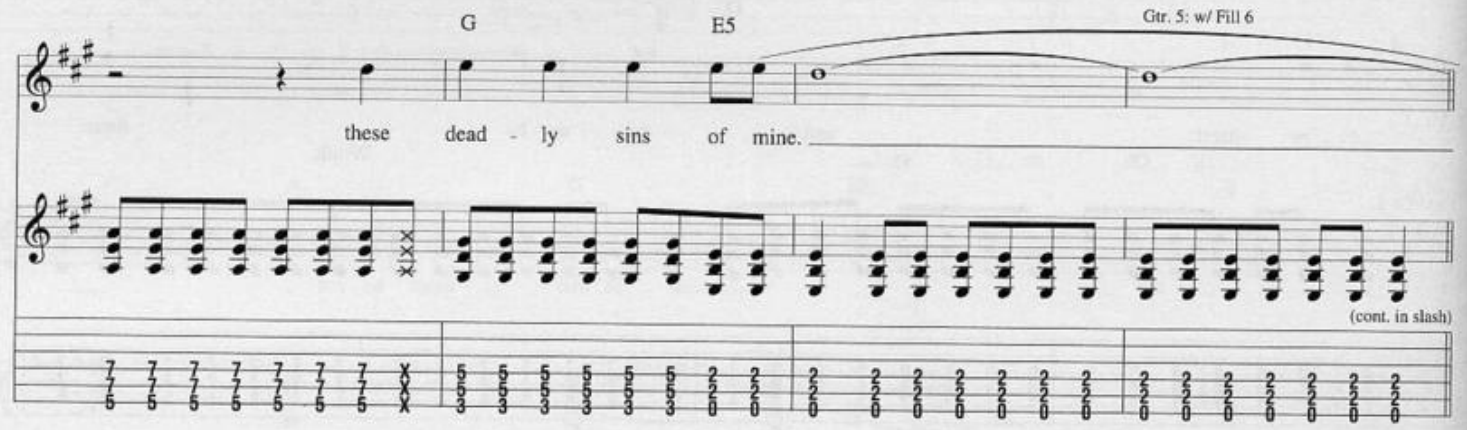

Gtr. 2
Gtr. 5
P.H.
grad. bend
Gtr. 3
pitch: B
Free Time
Gtr. 3 tacet
Interlude
Fast Shuffle ♩ = 226
P.H.
full
full 1/2
1/2
pitch: C♯
Gtr. 2 tacet
N.C.
Bridge
N.C.(E5)
Greed,
Gtr. 5


Gtr. 5 tacet
(D5)
(A5)
(G5)
(E5)
glut - to - ny,
pride,
(D5)
en - vy,
wrath,
s - loth,
Gtr. 5
Riff E
mf
P.H.
1/4
pitch: G
(A5)
(G5)
(E5)
death,
dead - ly sev-en.
End Riff E
(D5)
(A5)
(G5)
Sev-en dead - ly sins of mine.

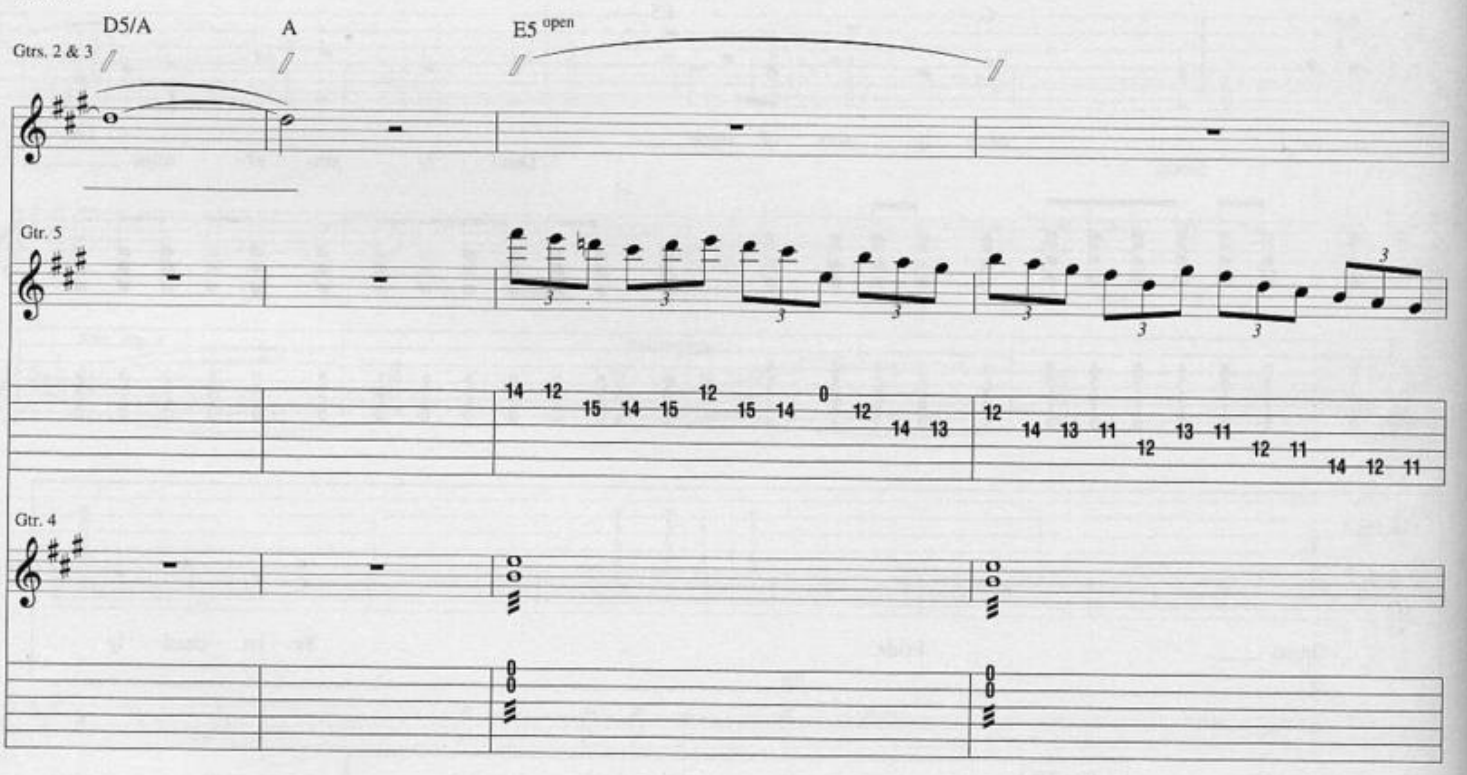

(E5)
E
Gtr. 5: w/ Riff E, 6 times, simile
E
D
* Gtrs. 2 & 3
(cont. in notation)
Ooh, on ev - 'ry street and cor - ner lie
Gtr. 5
8va
P.H.
full
Gtrs. 2 & 3
p
pitch: A B A G * composite arrangement
A
G
E5
1.
2.
E
sev - en dead - ly sins of mine.
On
f
D
A
On ev - 'ry street and cor - ner lie
Rhy. Fig. 4
G
E5
E
these sev - en dead - ly sins.
Ooh, on
End Rhy. Fig. 4

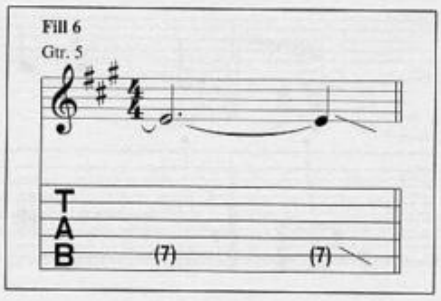

Gtrs. 2 & 3: w/ Rhy. Fig. 4, 1 6/8 times, simile
Bkgd. Voc.: w/ Voc. Fig. 1, 2nd time
D
A
G
ev - 'ry street and cor - ner lie these sev - en dead - ly sins
sev - en,
1.
2.
Gtrs. 2 & 3: w/ Rhy. Fill 1, 2nd time
E5
E
E5
of mine.
sev - en dead - ly sins.
Oh, on
sins of mine.
Oh, on
D5
ev - 'ry street and cor - ner lie these
Oh, en - vy.
Wrath.
Gtrs. 2 & 3
A5
G
E5
sev - en dead - ly sins of mine.
Sloth.
Dead - ly sins of mine.
The
Voc. Fig. 1
Greed.
Pride.
Sev - en dead - ly
Rhy. Fill 1
Gtrs. 2 & 3
1/2
1/2
T
A
B

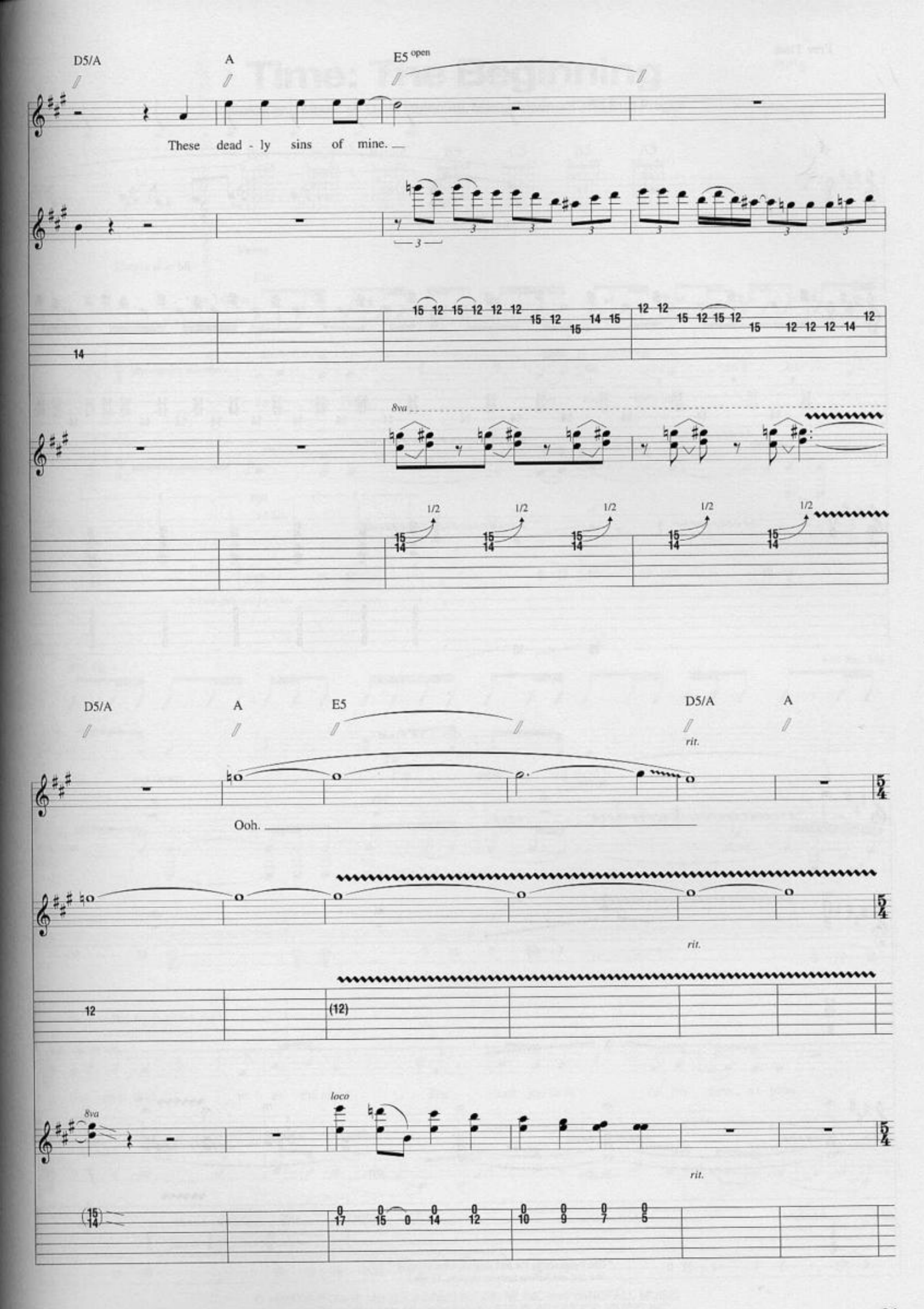

Gtr. 5: w/ Riff E, 1st 7 meas., simile
E5
D5
A5
sev - en
dead - ly sins,

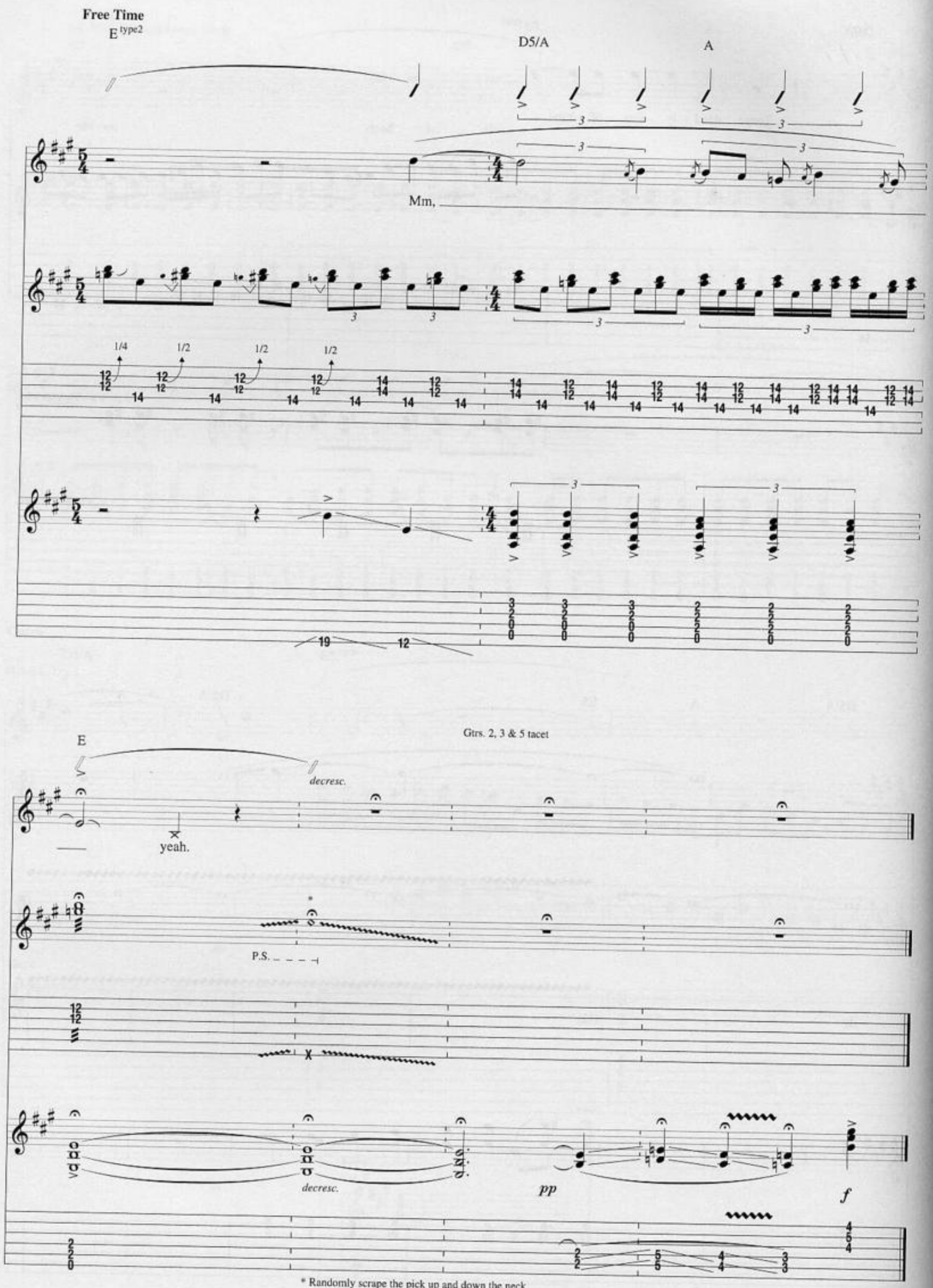

G
E5
Gtr. 5: w/ Fill 6
these dead - ly sins of mine.
(cont. in slash)

**Outro**


D5/A
A
E5 open
Gtrs. 2 & 3
Gtr. 5
Gtr. 4


Fill 6
Gtr. 5
T
A
B
(7)
(7)

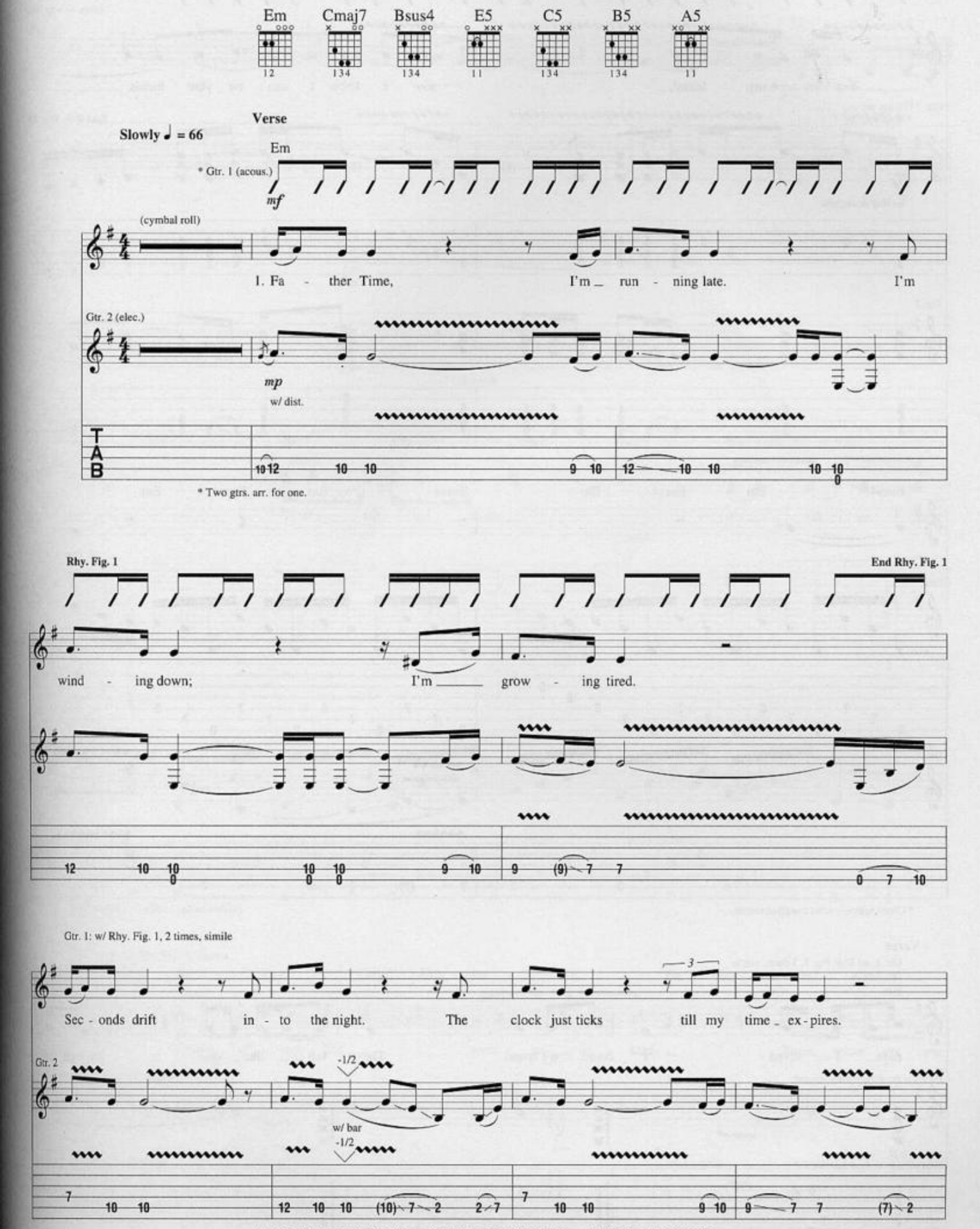

D5/A
A
E5 open
These dead - ly sins of mine.
8va
1/2
D5/A
A
E5
D5/A
A
rit.
Ooh.
rit.
(12)
loco
8va
rit.




* Randomly scrape the pick up and down the neck in a fast and furious fashion. (approx. 11 sec.)

# Time: The Beginning

**Words and Music by Dave Mustaine, Marty Friedman and Bud Prager**

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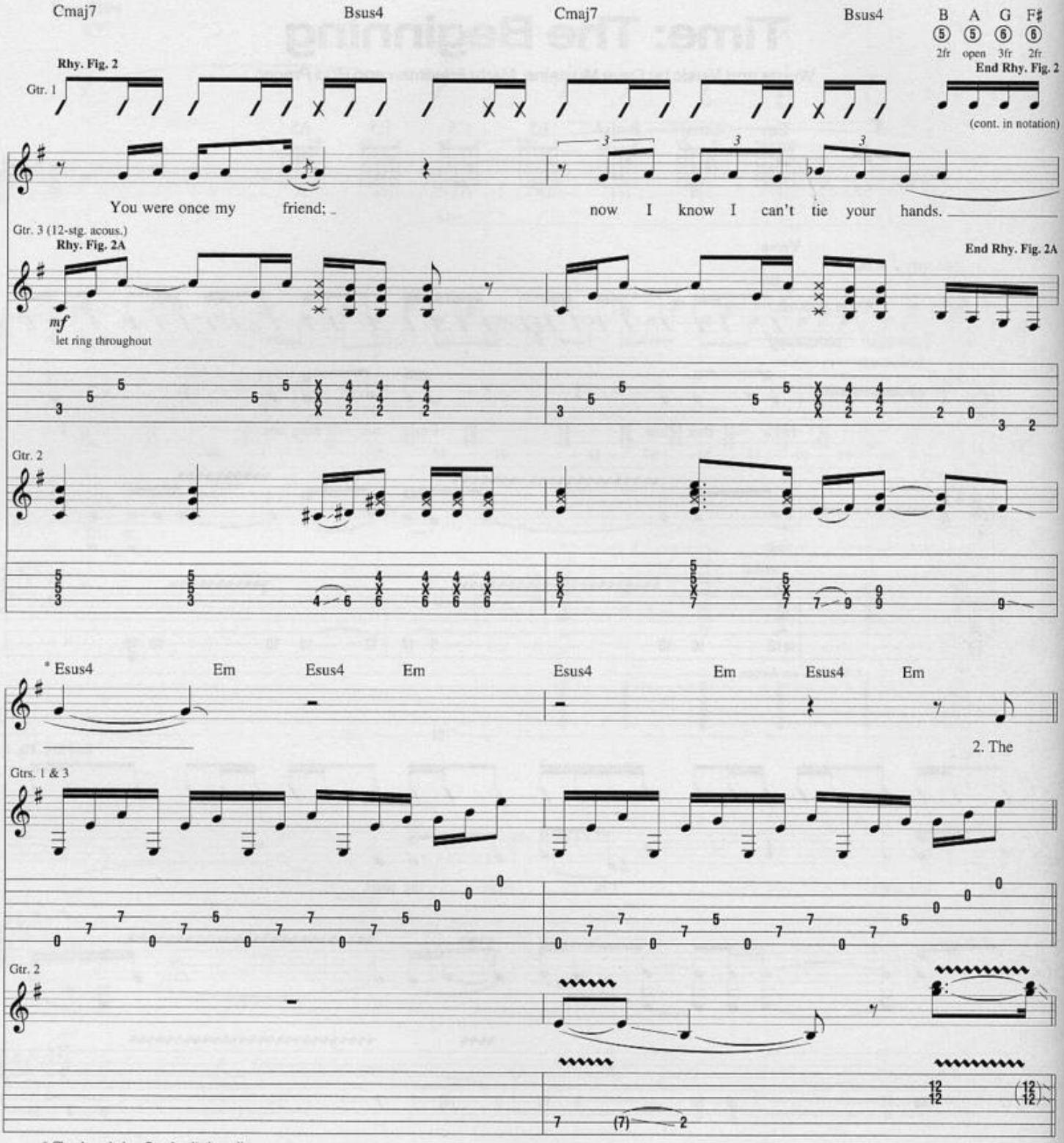
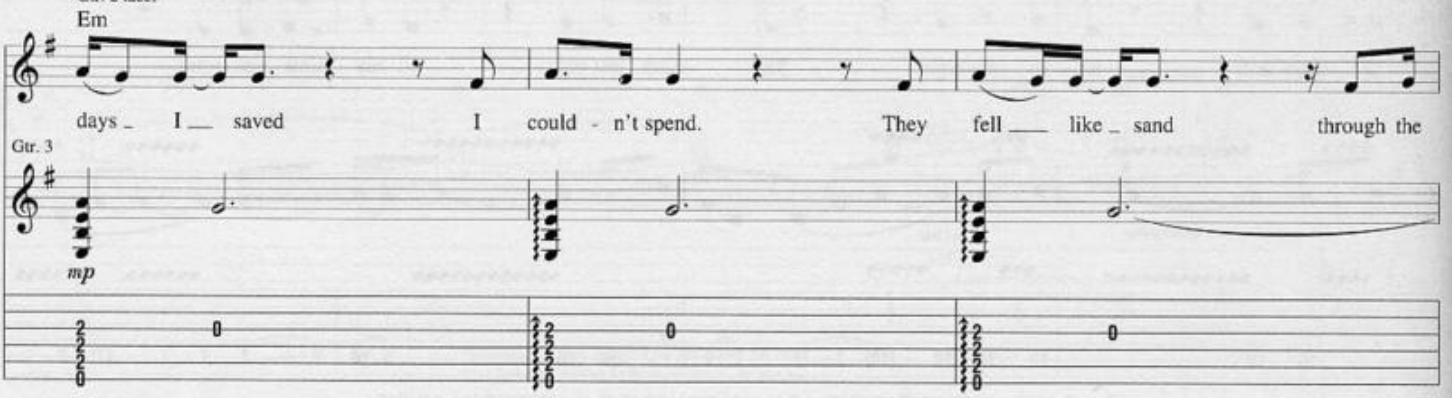
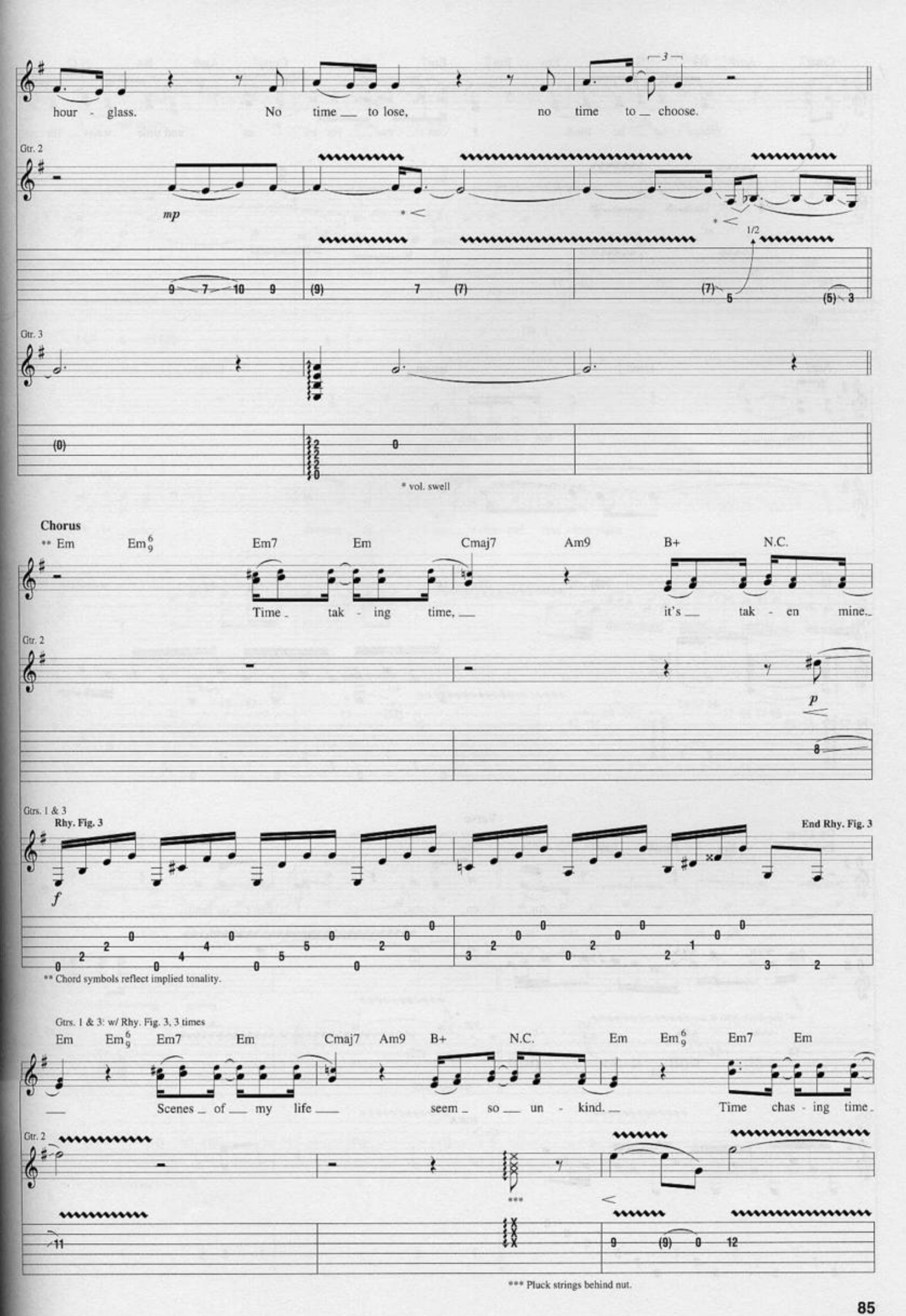


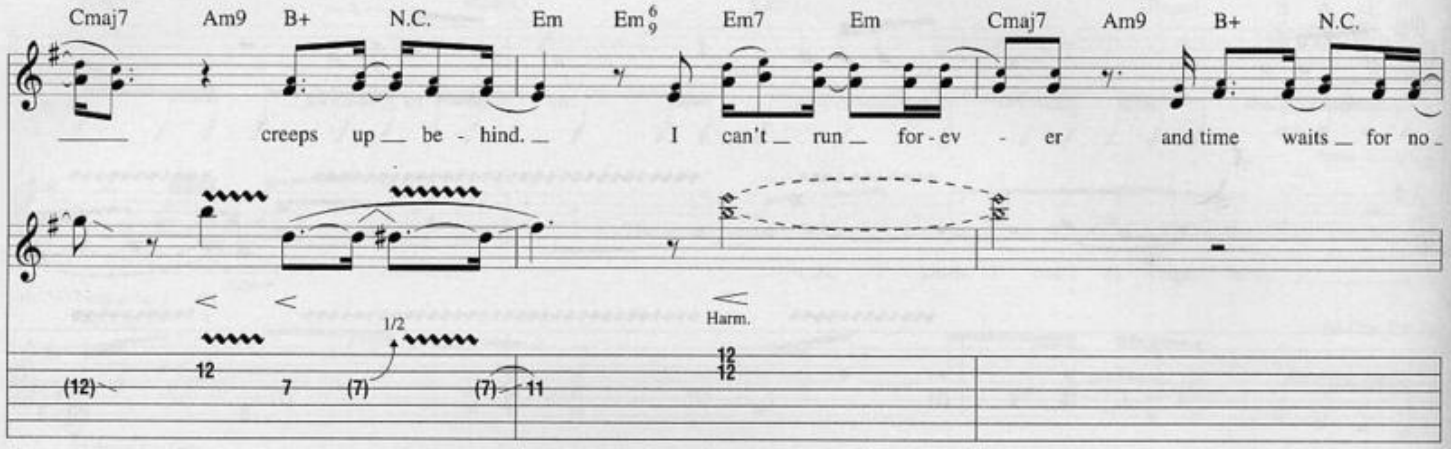

* Chord symbols reflect implied tonality.

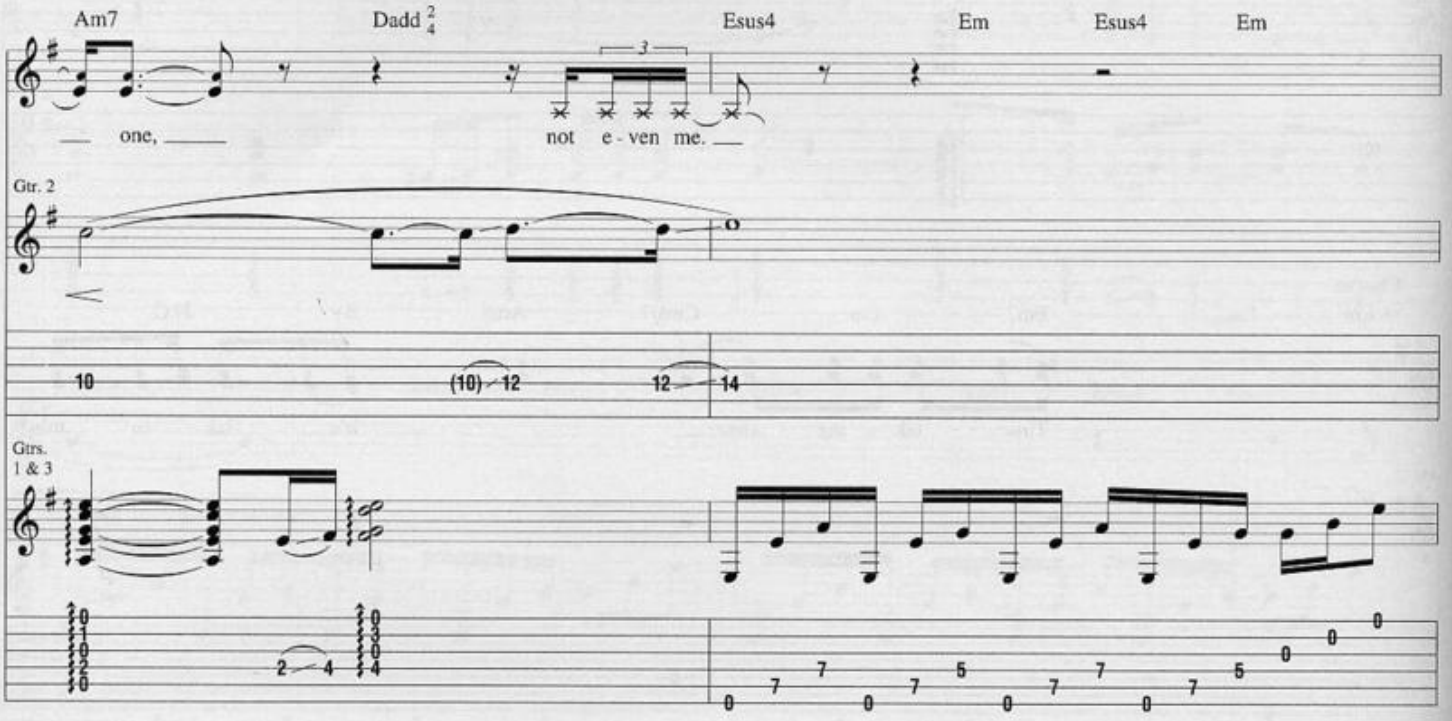
**Verse**

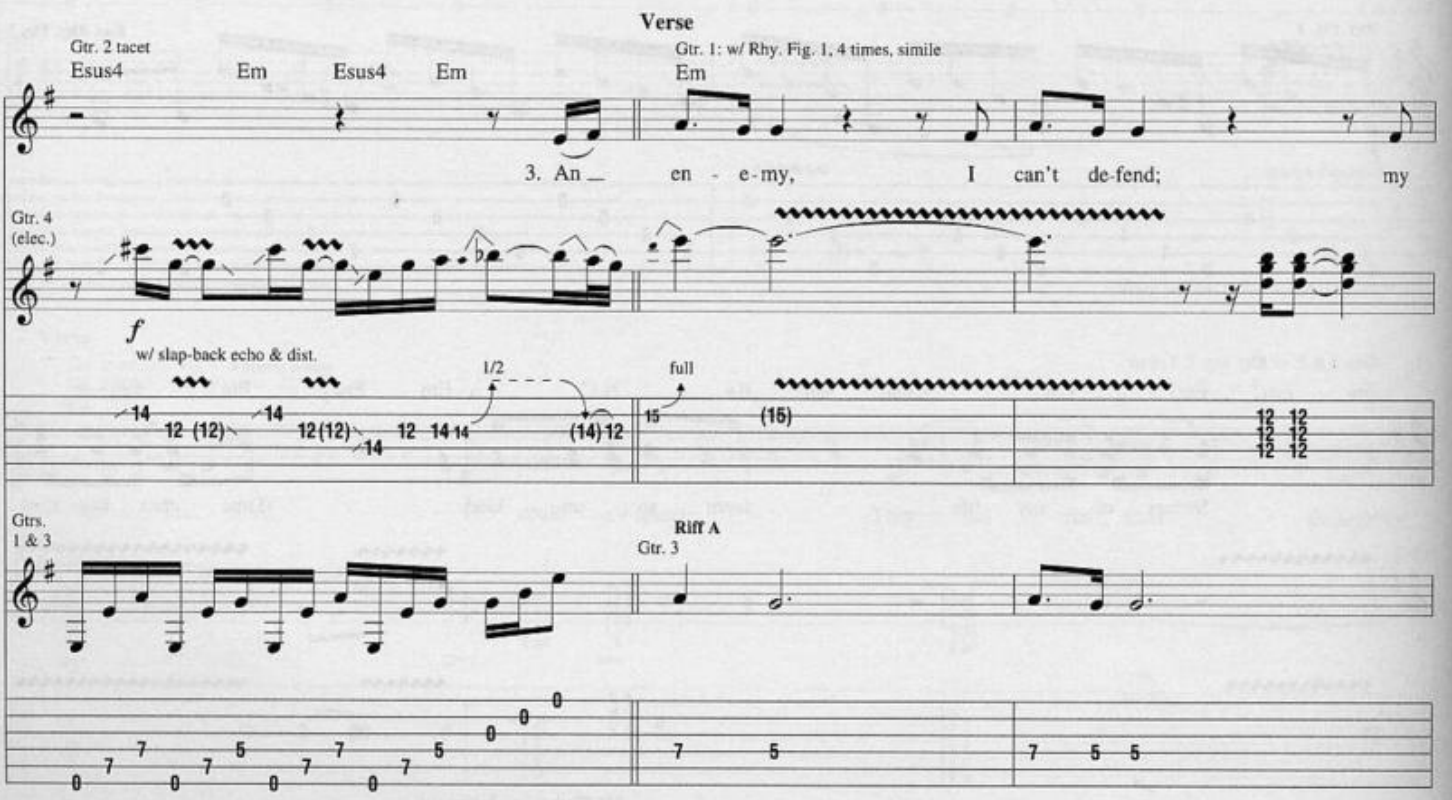
Gtr. 1: w/ Rhy. Fig. 1, 3 times, simile
Gtr. 2 tacet

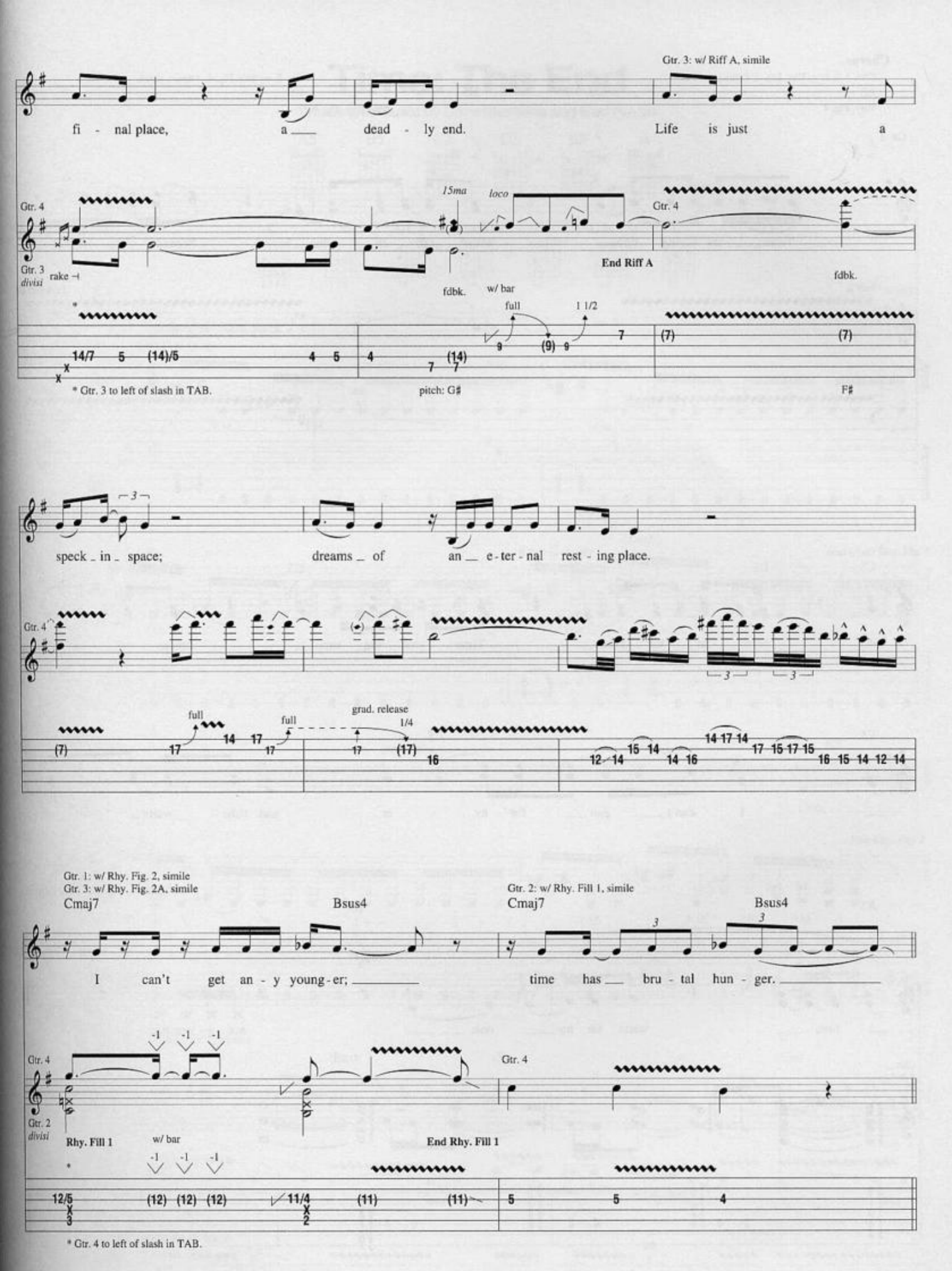


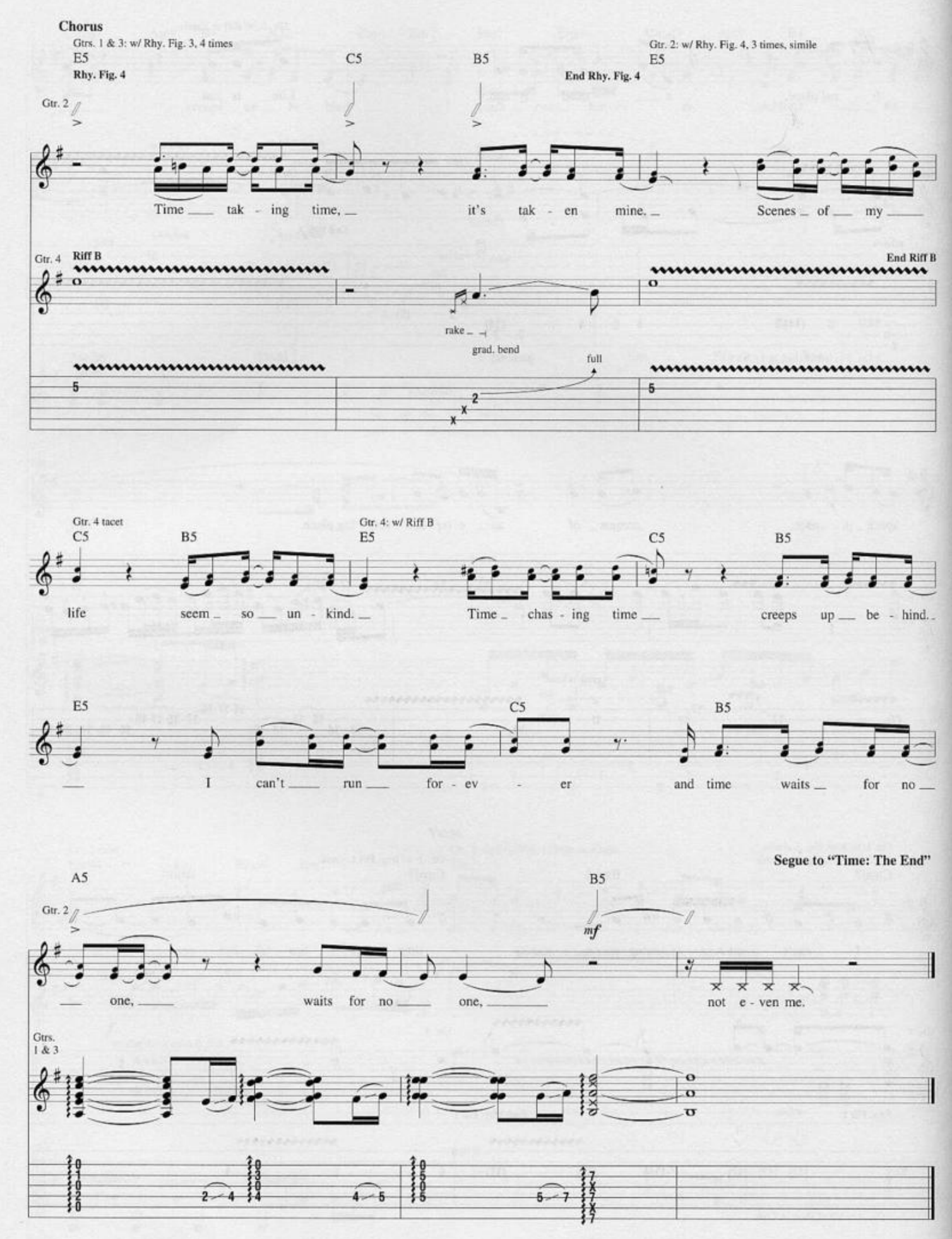

hour - glass. No time to lose, no time to choose.
Gtr. 2
mp
1/2
Gtr. 3
* vol. swell
Chorus
** Em Em6/9 Em7 Em Cmaj7 Am9 B+ N.C.
Time tak - ing time, it's tak - en mine.
Gtr. 2
p
Gtrs. 1 & 3
Rhy. Fig. 3
End Rhy. Fig. 3
f
** Chord symbols reflect implied tonality.
Gtrs. 1 & 3: w/ Rhy. Fig. 3, 3 times
Em Em6/9 Em7 Em Cmaj7 Am9 B+ N.C. Em Em6/9 Em7 Em
Scenes of my life seem so un - kind. Time chas - ing time
Gtr. 2
***
*** Pluck strings behind nut.


Cmaj7 Am9 B+ N.C. Em Em6/9 Em7 Em Cmaj7 Am9 B+ N.C.
creeps up be - hind. I can't run for - ev - er and time waits for no -
1/2
Harm.


Am7 Dadd2/4 Esus4 Em Esus4 Em
one, not e - ven me.
Gtr. 2
Gtrs. 1 & 3

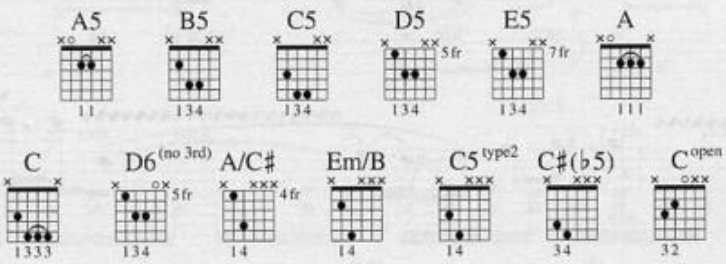

Verse
Gtr. 2 tacet
Esus4 Em Esus4 Em
Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile
Em
3. An en - e - my, I can't de-fend; my
Gtr. 4 (elec.)
f
w/ slap-back echo & dist.
1/2
full
Gtrs. 1 & 3
Riff A
Gtr. 3


Gtr. 3: w/ Riff A, simile
fi - nal place, a dead - ly end. Life is just a
Gtr. 4
Gtr. 3
divisi
rake
15ma
loco
End Riff A
fdbk.
w/ bar
full
1 1/2
* Gtr. 3 to left of slash in TAB.
pitch: G#
F#
speck - in - space; dreams - of an - e - ter - nal rest - ing place.
full
grad. release
1/4
Gtr. 1: w/ Rhy. Fig. 2, simile
Gtr. 3: w/ Rhy. Fig. 2A, simile
Cmaj7
Bsus4
Gtr. 2: w/ Rhy. Fill 1, simile
I can't get an - y young - er; time has - bru - tal hun - ger.
Gtr. 2
Rhy. Fill 1
End Rhy. Fill 1
* Gtr. 4 to left of slash in TAB.


Chorus
Gtrs. 1 & 3: w/ Rhy. Fig. 3, 4 times
E5
Rhy. Fig. 4
C5
B5
End Rhy. Fig. 4
Gtr. 2: w/ Rhy. Fig. 4, 3 times, simile
E5
Gtr. 2
Time tak - ing time, it's tak - en mine. Scenes of my
Gtr. 4
Riff B
End Riff B
rake
grad. bend
full
Gtr. 4 tacet
C5
B5
Gtr. 4: w/ Riff B
E5
C5
B5
life seem so un - kind. Time chas - ing time creeps up be - hind.
E5
C5
B5
I can't run for - ev - er and time waits for no
Segue to "Time: The End"
A5
B5
Gtr. 2
mf
one, waits for no one, not e - ven me.
Gtrs. 1 & 3

# Time: The End

**Words and Music by Dave Mustaine and Bud Prager**




**Intro**

**Moderately Slow Rock** ♩ = 78

Gtrs. 1 & 2 (dist.) N.C.(E)

*f* P.M.

**Rhy. Fig. 1** (E) (Em) **End Rhy. Fig. 1**

(E) (Em) B♭5 F5 E5

Ooh,

**Rhy. Fig. 2** **End Rhy. Fig. 2**

**Verse**

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times

N.C.(E) (Em) (E) (Em)

I see Chro - nos; his eyes are on fire. He

Gtr. 3 (dist.)

*mf* rake

* w/ wah-wah, delay & octaver

1/2

* Octaver set one octave below played pitch.

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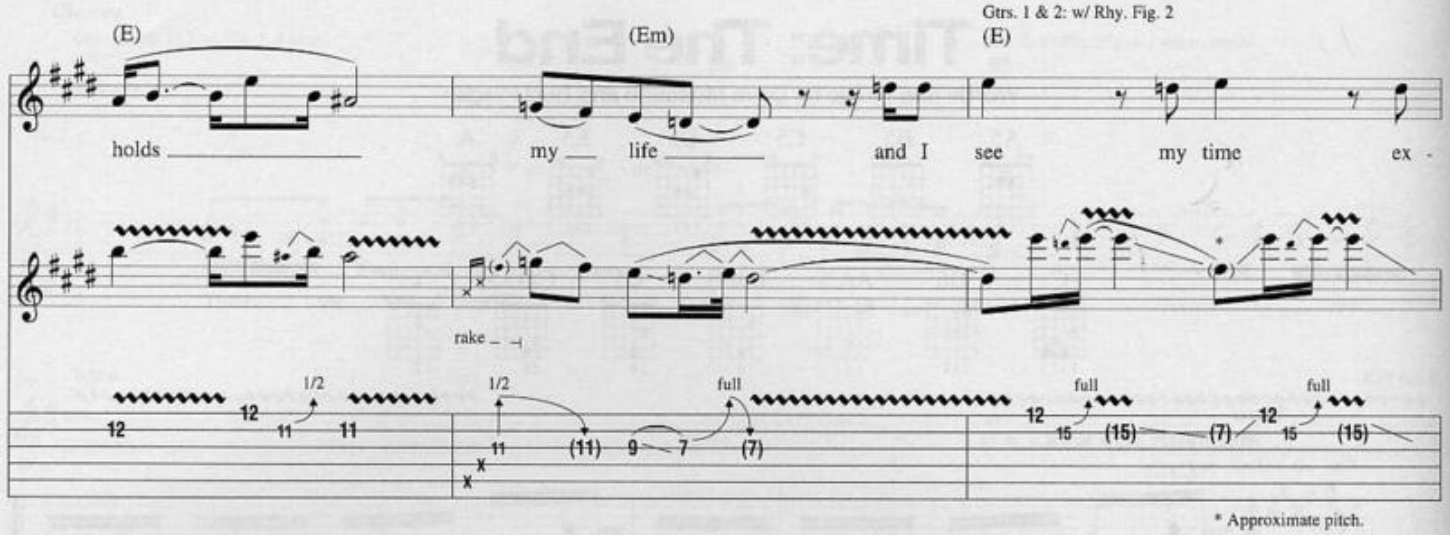
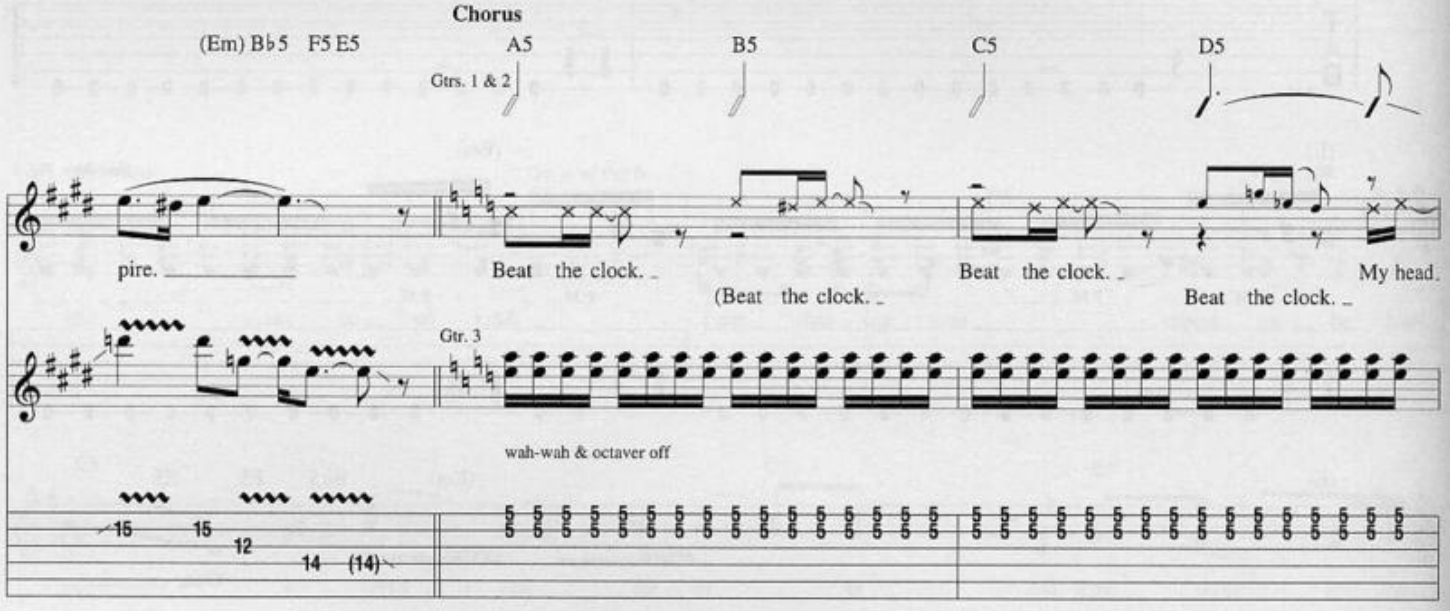
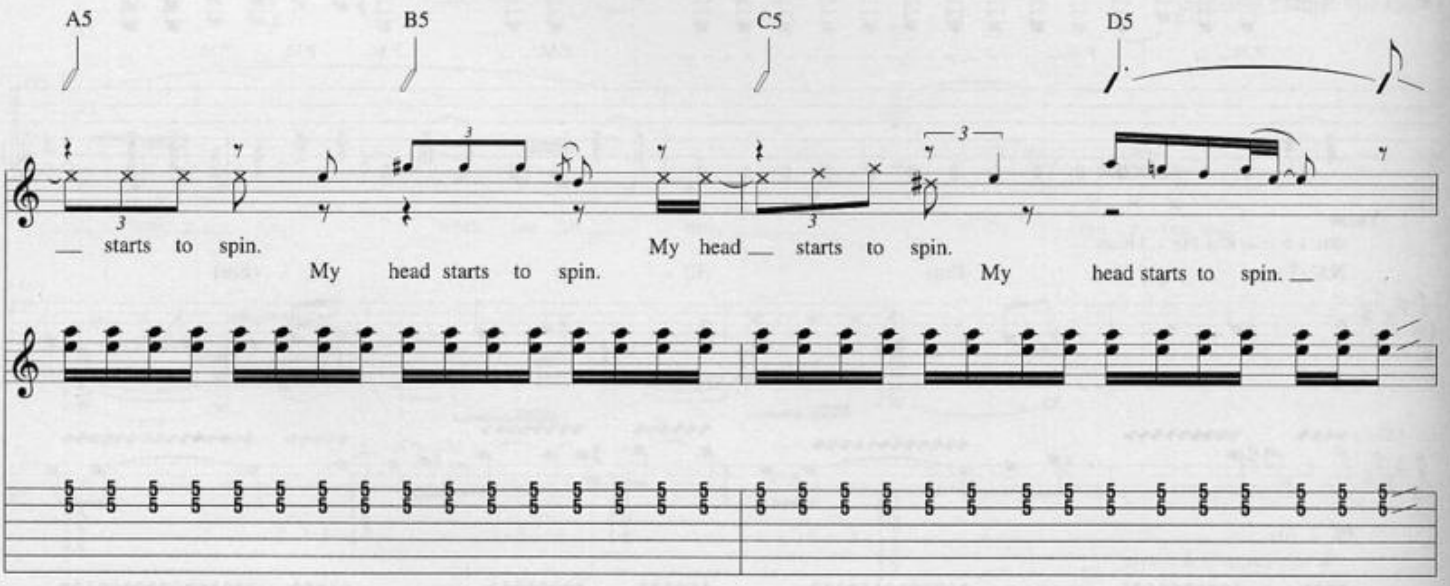
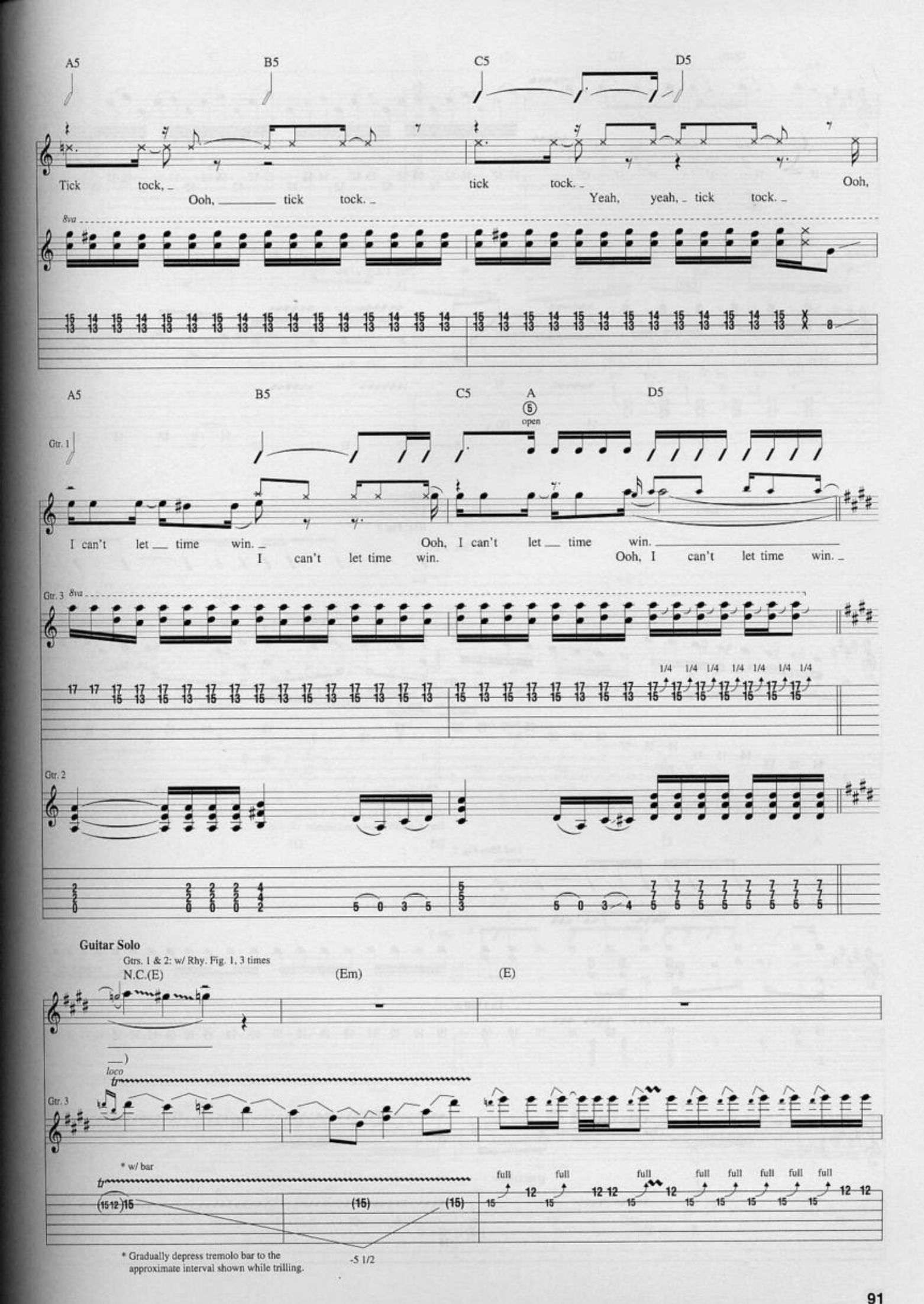
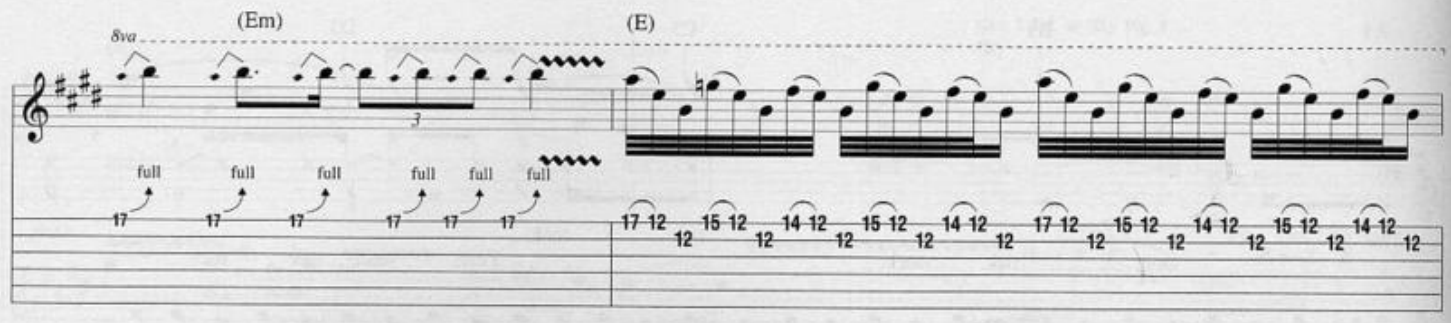
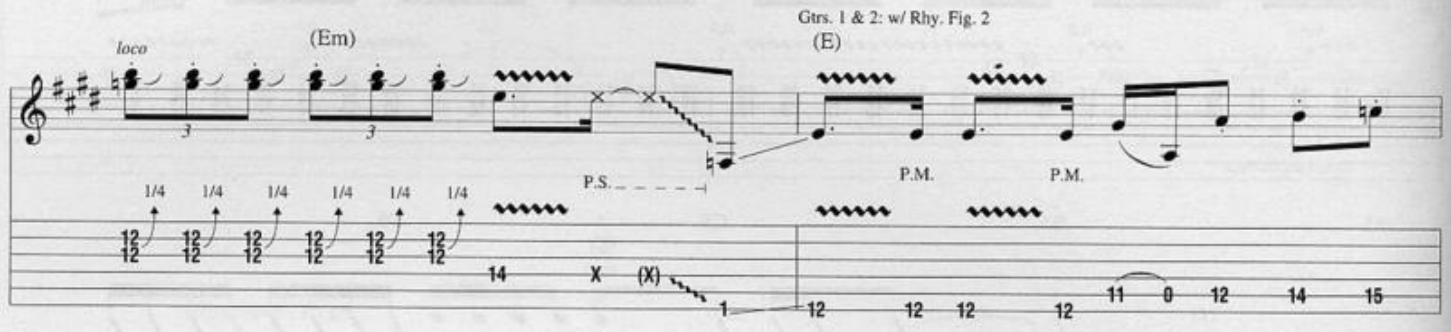

Gtrs. 1 & 2: w/ Rhy. Fig. 2
(E)
(Em)
(E)
holds
my life
and I see my time ex -
rake
1/2
1/2
full
full
full
* Approximate pitch.


Chorus
(Em) B♭5 F5 E5
A5
B5
C5
D5
Gtrs. 1 & 2
pire.
Beat the clock.
(Beat the clock.
Beat the clock.
My head.
Beat the clock.
Gtr. 3
wah-wah & octaver off

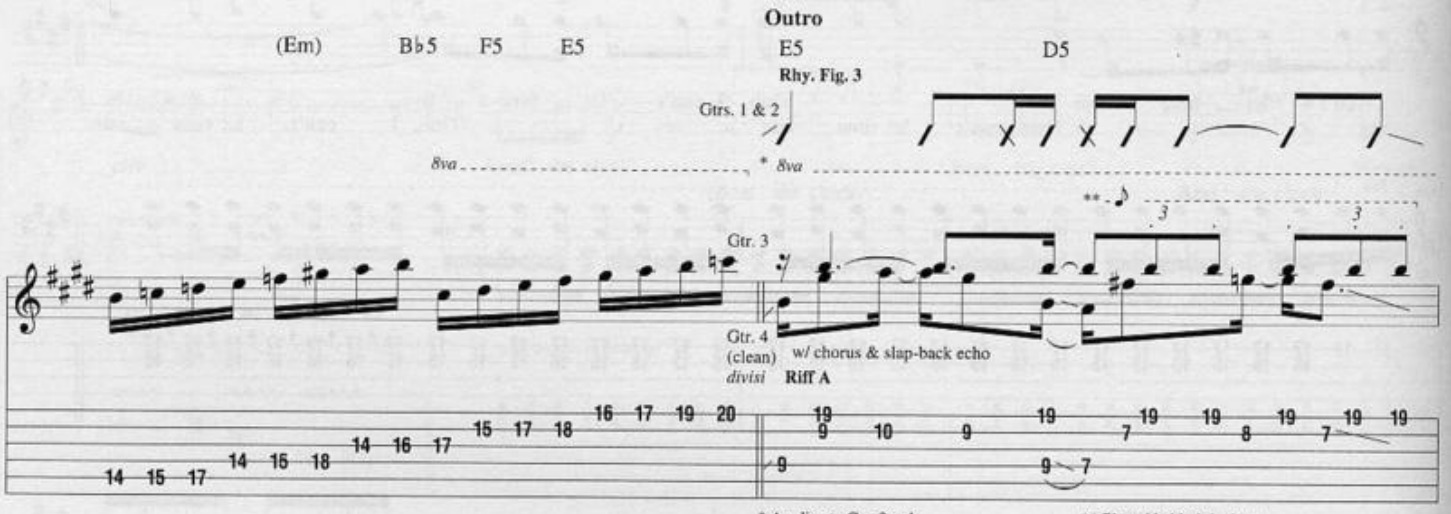

A5
B5
C5
D5
starts to spin.
My head starts to spin.
My head starts to spin.
My head starts to spin.


A5
B5
C5
D5
Tick tock, Ooh, tick tock.
tick tock. Yeah, yeah, tick tock.
Ooh,
8va
A5
B5
C5
A
5
open
D5
Gtr. 1
I can't let time win. I can't let time win.
Ooh, I can't let time win. Ooh, I can't let time win.
Gtr. 3
8va
1/4
Gtr. 2
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times
N.C.(E)
(Em)
(E)
loco
Gtr. 3
* w/ bar
full
-5 1/2
* Gradually depress tremolo bar to the approximate interval shown while trilling.



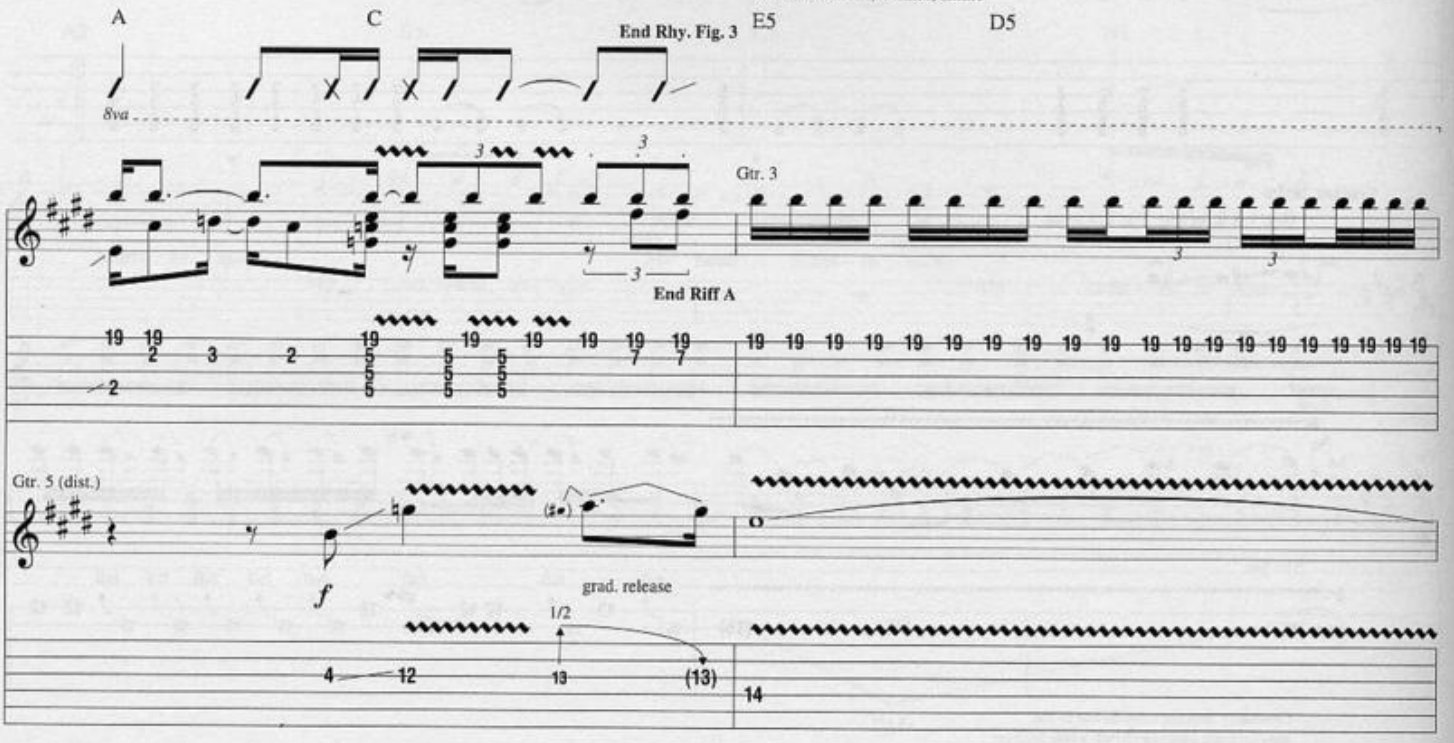

**Outro**

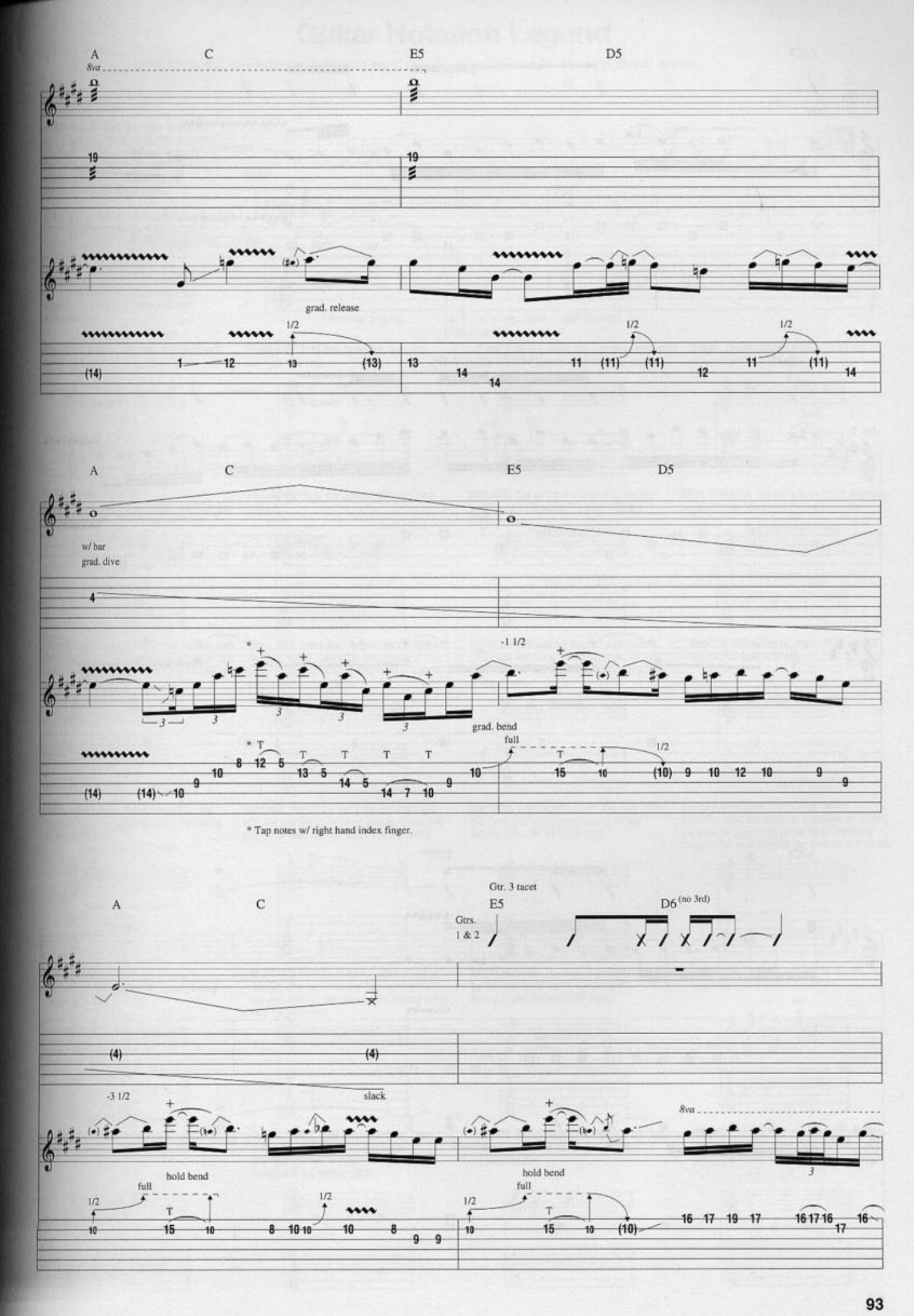


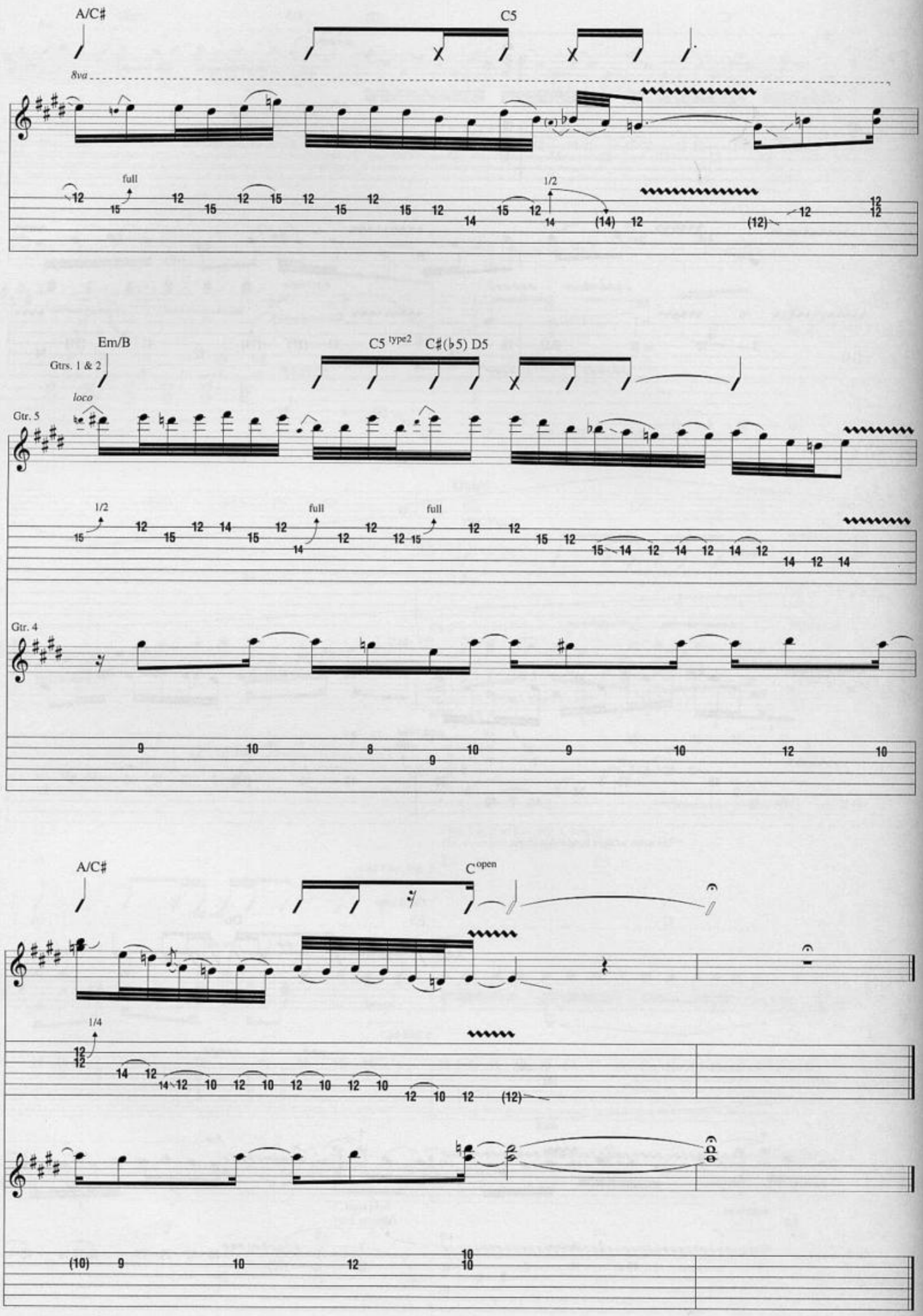

* Applies to Gtr. 3 only.

** Played behind the beat.

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times
Gtr. 4: w/ Riff A, 4 times, simile




A
C
E5
D5
8va
grad. release
1/2
w/ bar
grad. dive
-1 1/2
grad. bend
full
* Tap notes w/ right hand index finger.
Gtr. 3 tacet
Gtrs. 1 & 2
D6 (no 3rd)
-3 1/2
slack
hold bend


A/C#
C5
8va
full
1/2
Em/B
Gtrs. 1 & 2
C5 type2
C♯(♭5) D5
loco
Gtr. 5
1/2
full
full
Gtr. 4
A/C#
C open
1/4

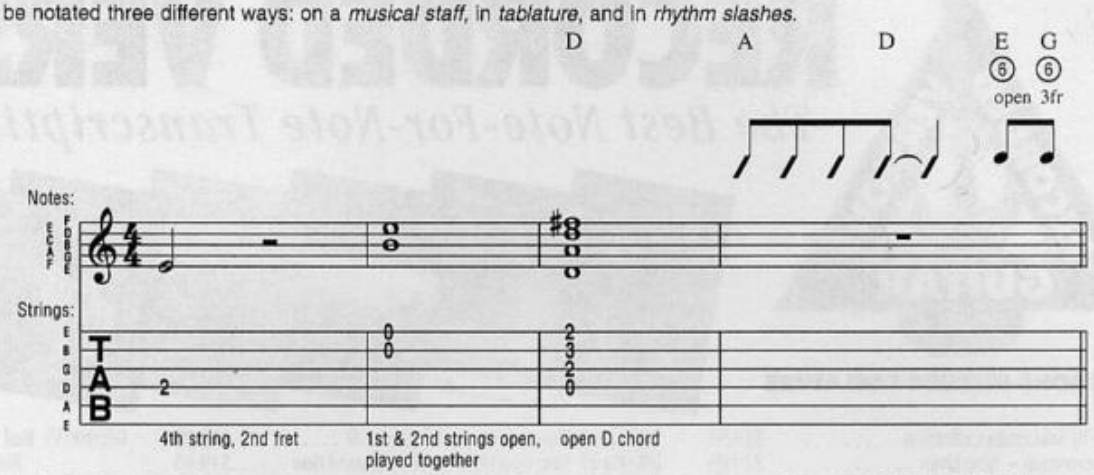
# Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

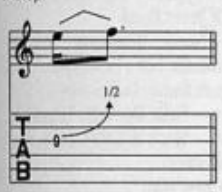
**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

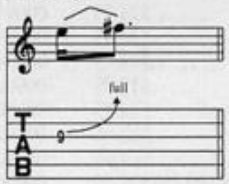
**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



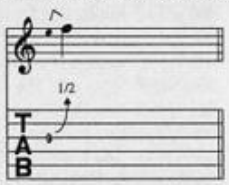

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



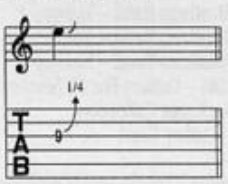

**WHOLE-STEP BEND:** Strike the note and bend up one step.



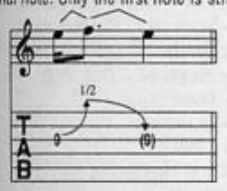

**GRACE NOTE BEND:** Strike the note and bend up as indicated. The first note does not take up any time.



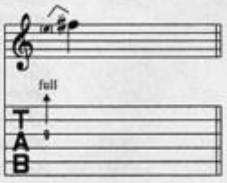

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



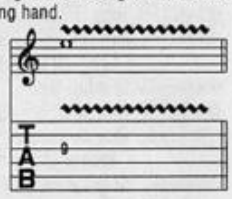

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



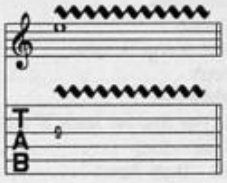

**PRE-BEND:** Bend the note as indicated, then strike it.



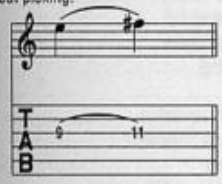

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



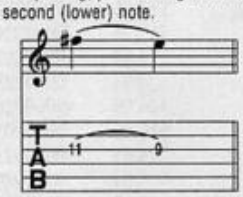
**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



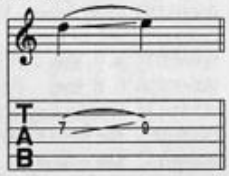
**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



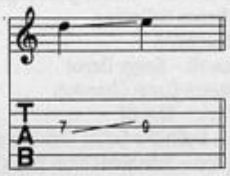
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

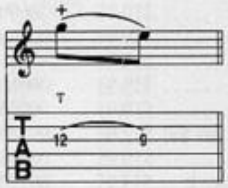


**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

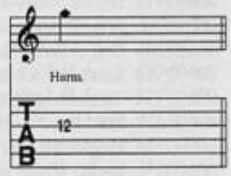


**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

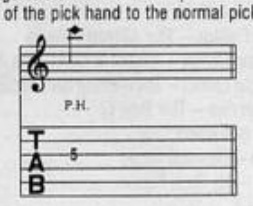
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



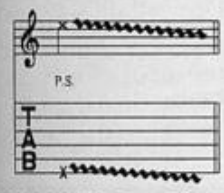

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



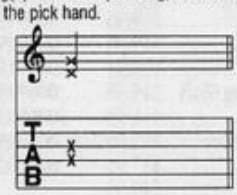

**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.




**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

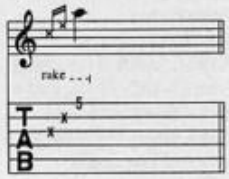



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

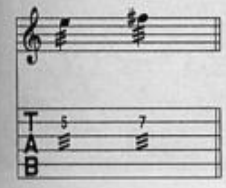


**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

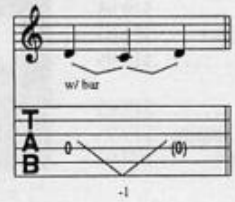
**RAKE:** Drag the pick across the strings indicated with a single motion.



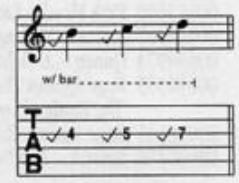

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.




**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.




**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Insomnia

Prince Of Darkness

Enter The Arena

Crush 'Em

Breadline

The Doctor Is Calling

I'll Be There

Wanderlust

Ecstasy

Seven

Time: The Beginning

Time: The End

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